

THE METROPOLITAN MUSEUM OF ART

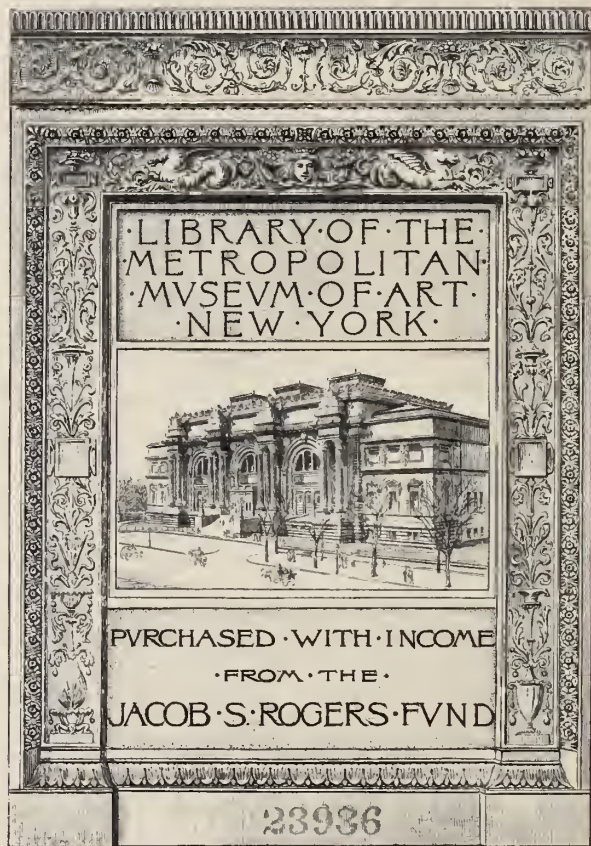


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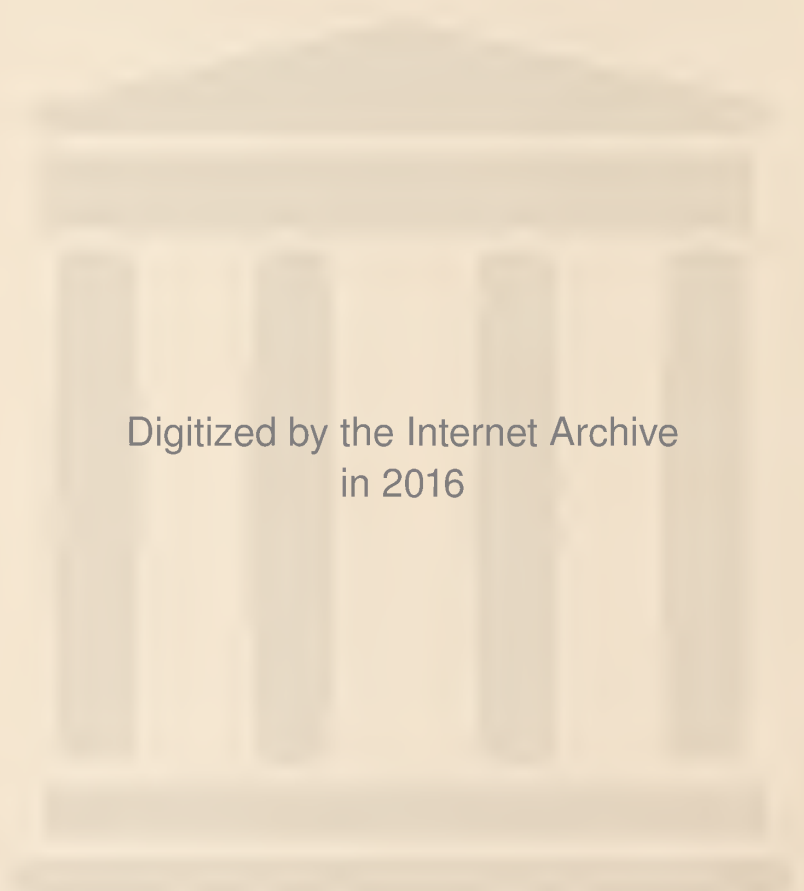












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ON VIEW DAY AND EVENING  
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM FRIDAY, FEBRUARY 1<sup>ST</sup>, 1907  
UNTIL THE DAY OF SALE, INCLUSIVE

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THE WORKS  
AND  
ORIENTAL ART COLLECTION  
OF THE LATE  
**HENRY FARRER**

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UNRESTRICTED PUBLIC SALE  
BY ORDER OF EXECUTRIX

AT THE AMERICAN ART GALLERIES

ON THE

AFTERNOONS OF FEBRUARY 4<sup>TH</sup>, 5<sup>TH</sup>, 6<sup>TH</sup> AND 7<sup>TH</sup>

AND

EVENINGS OF FEBRUARY 5<sup>TH</sup> AND 6<sup>TH</sup>



CATALOGUE  
OF  
WATER COLORS AND ETCHINGS  
BY THE LATE  
**HENRY FARRER**  
AND OF HIS  
IMPORTANT COLLECTION OF  
**ORIENTAL ART**

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF EXECUTRIX  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH  
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
OF  
THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK: 1907

175

Press of J. J. Little & Co.  
Astor Place, New York

## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.



## BIOGRAPHICAL NOTE

Henry Farrer was born in London, England, in 1843. His father was an artist and his grandfather a well-known miniature painter in London, where he died in 1850. Mr. Farrer received no art instruction from either, as both died during his early childhood. He owed his success entirely to his persistent labor and unaided study of nature. Great devotion to art and an extremely sensitive nature made his struggle against adversity in early life particularly difficult.

Coming to this country when nineteen years old, he devoted every spare moment to sketching, and turned his attention to etching in 1869, at first working with self-made tools and using a small press constructed by himself. His first etching to attract attention was a series of views of "Old New York," issued about 1872. When the New York Etching Club was formed he became an enthusiastic member, and was for many years its president. The subjects for most of his later etchings, as well as for his water colors, were taken from New York harbor and vicinity.

He was a charter member of the American Water Color Society, and for ten years its secretary. In 1882 he was elected Fellow of the Royal Society of Painter Etchers in England, and in 1885 Honorary Member of the Philadelphia Society of Painter Etchers. He was also a member of the Artist Fund Society and honorary member of many other art associations.

Becoming interested in Japanese art through a visit to the Centennial Exhibition at Philadelphia, 1876, he began collecting from that date. He never visited Japan, but read widely on the subject and lost no opportunity to gather information.

Although greatly devoted to a quiet home life, he was interested in all the topics of the day, and was very patriotic. His reading covered a great variety of subjects.

He died at his home in Brooklyn, in February, 1903, leaving a widow, son, and daughter. Mrs. Farrer died sixteen months later.





# CATALOGUE

## FIRST AFTERNOON'S SALE

MONDAY, FEBRUARY 4TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

AN EXTRAORDINARY COLLECTION OF JAPANESE SWORD  
GUARDS (TSUBA), INCLUDING EXAMPLES OF JA-  
PAN'S GREATEST MASTERS IN METAL WORK.

1—TWO SWORD GUARDS

- (a) Iron; inlaid with grass designs in gold.  
(b) Iron; carved characters and pierced patterns. Signed by Joshu.  
*Seventeenth century.*

2—TWO SWORD GUARDS

- (a) Iron; pierced and carved floral patterns.  
(b) Wrought steel; square shaped and openwork design.

3—THREE SWORD GUARDS

- (a) Iron; hexagonal shape, with engraved circles. Signed by Hikozaemon. *Eighteenth century.*  
(b) Iron; rough surface, with crest in openwork and carved design. Signed by Sadahiro. *Eighteenth century.*  
(c) Iron; openwork design. Signed by Tadanovi. *Eighteenth century.*

4—TWO SWORD GUARDS

- (a) Hammered iron; gold damascened ornamentation. *Seventeenth century.*  
(b) Iron; lozenge shape, pierced designs. Signed by [indistinct]. *Sixteenth century.*

5—TWO SWORD GUARDS

3. " (a) Iron; landscapes and water view in relief and inlaid with gold.  
(b) Iron; hammered surface. Moonlight view in relief and precious metals.

6—TWO SWORD GUARDS

3. " (a) Steel; lozenge shape. Carved and inlaid with silver. Signed by Riūhi. *Seventeenth century.*  
(b) Iron; pierced design of butterfly and cherry blossoms. *Sixteenth century.*

7—TWO IRON SWORD GUARDS

2. " (a) Openwork design and carved scrolls. Signed by Shōami Shigenobu. *Seventeenth century.*  
(b) Elaborate decoration in inlaid metals and pierced medallions. *Sixteenth century.*

8—THREE IRON SWORD GUARDS

4. " (a) Blossom shape, in openwork and damascened in gold and red copper. *Seventeenth century.*  
(b) Carved cloud forms and wave design. Signed by Kaneshigé. *Seventeenth century.*  
(c) Openwork panels, and inlays of gold. *Seventeenth century.*

9—THREE IRON SWORD GUARDS

3. " (a) Oval shape. Chrysanthemum and plum branches engraved and inlaid with gold and silver.  
(b) Spider web design; engraved. Signed by Sadamasa of Tamba. *Seventeenth century.*  
(c) Hammered surface; cords and tassels inlaid in silver and gold.

10—TWO IRON SWORD GUARDS

2. " (a) Leaf design in openwork.  
(b) Openwork design of carnation and grasses.

11—TWO IRON SWORD GUARDS

2. " (a) Symbols and scrolls in openwork.  
(b) Seal, crests and basket patterns; incised and carved.

12—TWO IRON SWORD GUARDS

3. " (a) Storks and wave patterns. Artistically carved in low relief. Signed by Mitumasa. *Eighteenth century.*  
(b) Pierced panels. *Seventeenth century.*

13—TWO IRON SWORD GUARDS

2. " (a) Lozenge shape; of openwork design. *Seventeenth century.*  
(b) Wave patterns and grasses in low relief and inlaid with gold and silver. *Seventeenth century.*

14—TWO IRON SWORD GUARDS

2. " (a) Dragon-fly, butterflies, rock and stream in relief, and inlaid with gold and silver.  
(b) Pierced design. Archaic medallions in relief in red copper.

15—TWO IRON SWORD GUARDS

2. " (a) Scrolls in relief and characters in gold inlay. Silver crescent. Signed by Shomin. *Seventeenth century*.  
(b) Openwork and engraved scrolls. *Seventeenth century*.

16—TWO IRON SWORD GUARDS

2. " (a) Hammered surface; plum branches and rock in relief and inlaid with gold and silver.  
(b) Openwork design, grasses and sceptre head scrolls; engraved.

17—TWO IRON SWORD GUARDS

2. " (a) Pierced designs, outlined with silver.  
(b) Pin-head design, inlaid in yellow bronze.

18—TWO IRON SWORD GUARDS

2. " (a) Obverse and reverse. Covered with an engraved seaweed pattern.  
(b) Openwork design; engraved and gold damascened border.

19—TWO IRON SWORD GUARDS

2. " (a) Openwork floral designs, beautifully wrought.  
(b) Blossoms in delicately wrought openwork. Signed by Miochin Munésuké. *Sixteenth century*.

20—TWO IRON SWORD GUARDS

2. " (a) Lozenge shape. Ornamented with figures and cherry blossoms exquisitely wrought in various metals. Shakudo inserts. *Seventeenth century*.  
(b) Hammered surface; indented coin patterns. Signed by Gosui. *Seventeenth century*.

21—TWO IRON SWORD GUARDS

2. " (a) Goose and grasses in openwork. Signed by Takuoki of Inaba province. *Eighteenth century*.  
(b) Cherry blossoms in relief, and gold and silver inlay; pierced panels. Signed by Masanaga of Bushū. *Eighteenth century*.

22—TWO IRON SWORD GUARDS

2. " (a) Hammered surface. Mount Fuji and marine view in relief, and gold inlay.  
(b) Pierced floral scrolls.

23—IRON SWORD GUARD

1. .. Cherry blossoms, finely wrought in openwork. Signed by Kinai. *Eighteenth century*. Inscribed "Yechizen no jû Kinai Saku."

24—IRON SWORD GUARD

1. .. Storks in pierced and carved work. By Kinai of Yechizen. *Eighteenth century*.

25—IRON SWORD GUARD

1. .. Warrior, searching for a demon who is hiding in a cave; waterfall and cloud forms carved in relief. Signed by Masataka. *Eighteenth century*. Inscribed "Nagato Hagi junin Inouye Masatakasaku."

26—SHIBUICHI SWORD GUARD

2. .. Square shape. Thunder imp wrought in relief in various metals. Reverse, floral sprays in gold and copper. Signed by Ungansai. *Early nineteenth century*.

27—SWORD GUARD

6. .. Daruma, wrought in yellow bronze. Signed by Yasuchika. *Eighteenth century*. Inscriptions signifying "Beware of Fire."

28—IRON SWORD GUARD

1. .. Bamboo, plum blossoms and storks finely wrought in openwork and inlaid with gold and silver.

29—IRON SWORD GUARD

1. .. Openwork. Utensils for tea ceremony, in relief in gold and other metals. Signed by Seimin. Seal. *Eighteenth century*.

30—SMALL SWORD GUARD

1. .. Iron; inro, pouches and fans in relief and inlaid with gold and other metals. Signed by Masayoshi (Enshunojiu). *Eighteenth century*.

31—TWO IRON SWORD GUARDS

3. .. (a) Bow of boat, crane, rock and grasses by moonlight, in relief, in gold and silver.  
(b) Carved design of turbulent water and birds in flight; the latter wrought in gold and silver.

32—IRON SWORD GUARD

1. .. Daimio figures, wrought in relief in gold, silver and shakudo.

33—SWORD GUARD

1. .. Yellow bronze. Daruma in shibuichi and red copper; incised characters. Signed by Shozui. *Eighteenth century*.

34—SWORD GUARD

1. 57 Shibuichi; oval shape. Ox wrought in high relief, stream and floating leaves incised and inlaid with gold and shakudo. On reverse, willow tree by stream. By Nagatsune of Kioto. 1700.

35—IRON SWORD GUARD

1. 58 Hammered surface. Raftsman and other designs in relief and gold inlay.

36—SWORD GUARD

1. 59 Yellow bronze; Japanese legendary subject, finely wrought in openwork and inlaid with gold and silver.

37—TWO IRON SWORD GUARDS

2. 60 (a) Square shape, with pierced fruit-shaped panels and gold damascened. By Umetada. *Sixteenth century*.

(b) Finely executed openwork design of cherry tree in blossom. Signed by Tomohisa. *Eighteenth century*.

38—SHIBUICHI SWORD GUARD

1. 61 Subject of ornamentation, Shoki the demon queller struggling with a pigmy demon.

39—IRON SWORD GUARD

1. 62 Tree peonies, finely wrought in openwork; damascened edge.

40—SHIBUICHI SWORD GUARD

2. 63 Figures, storks and pine trees in relief and carved workmanship, enhanced by gold, silver and shakudo inlays. Signed by Toshihisa. *Eighteenth century*.

41—IRON SWORD GUARD

1. 64 Ornamented in relief in various metals. Subject, the Sennin Chokwaro sending his horse (which issues from his gourd) on a journey. Signed by Soten of Hikone. *Seventeenth century*.

42—SWORD GUARD

1. 65 Red copper. The Sacred Bridge in relief tortoise shell and mother of pearl.

43—SWORD GUARD

1. 66 Gorosa bronze. Subject of ornamentation, the two Sennin, Kanzan and Jito Ku. Carved and in relief. Signed by Toshihisa. *Eighteenth century*.

44—IRON SWORD GUARD

2. 67 Iris, in openwork and gilded.

45—IRON SWORD GUARD

3. .. Mount Fuji and storm dragon wrought in relief and inlaid with gold and silver. Reverse, marine view and pine grove. By Sasagama Tokuhiko. *Early nineteenth century.*

46—SMALL SWORD GUARD

- /.. Iron; gourd vine, in relief, in gold, silver and copper.

47—IRON SWORD GUARD

- /.. Pine tree, carved in relief. Reverse, flying bats and cloud forms. By To-Woo. *Early nineteenth century.*

48—SWORD GUARD

- /.. Iron; figures of poets, incised and inlaid with gold, silver and shakudo. By Jioye. *Early eighteenth century.*

49—IRON SWORD GUARD

- /.. Storks in flight, and cloud forms, finely wrought in relief. By HIDE-MASA. *Eighteenth century.*

50—TWO IRON SWORD GUARDS

2. .. (a) Openwork design, lotus plant and water.  
(b) Openwork design.

51—IRON SWORD GUARD

- /.. Cherry blossoms. Artistically carved in low relief, and signed by Goto Kiyotsugu. *Eighteenth century.*

52—TWO IRON SWORD GUARDS

2. .. (a) Millet, in openwork. Signed by Nawokatsu of Nagato. *Eighteenth century.*  
(b) Plum tree in blossom, in openwork. Signed by Tomohisa of Hagi, province of Nagato. *Eighteenth century.*

53—TWO IRON SWORD GUARDS

2. .. (a) Peonies wrought in relief. Signed by Tomonori of Nagato. *Eighteenth century.*  
(b) Openwork leaf design, tipped with gold. Signed by Masakata. *Early nineteenth century.* Inscribed "Ito Jinyemon Masakata of Kanda, Yedo."

54—TWO IRON SWORD GUARDS

3. .. (a) Openwork design. Rice stalk. By Tomotsuné of Nagato. *Eighteenth century.*  
(b) Branches of cherry blossoms finely executed in openwork. Signed by Kinai of Yechizen. *Eighteenth century.*



55—SWORD GUARD

1. 55 Oval shape; red copper. Subject of ornamentation, the Sennin Tekkai, who has the power of exhaling his spiritual essence in the form of a miniature of himself. Signed by Hiroyasu. *Eighteenth century.*

56—SWORD GUARD

1. 56 Gold plated. Carved wave designs and rope edge.

57—SHAKUDO SWORD GUARD

5. 57 Equestrian figures, pine tree and other designs in relief and inlaid with gold. Fine example of Hamano Kuzui. 1730.

58—TWO IRON SWORD GUARDS

3. 58 (a) Grasses and stirrup in openwork.  
(b) Storm dragon and turbulent water, chiselled in relief.

59—TWO IRON SWORD GUARDS

2. 59 (a) Priest, pine tree and other designs carved in relief, and inlaid with gold and silver. Signed "Suifu."  
(b) Hammered surface and impressed brocade patterns. Signed by Chokkio. *Early eighteenth century.*

60—IRON SWORD GUARD

1. 60 Grape vine, in bearing, finely executed in openwork and inlaid with precious metals. By TAKUOKI of Inaba. *Eighteenth century.*

61—IRON SWORD GUARD

3. 61 An obverse and reverse. Carp, seaweed and stream, in artistic chiselled work. Signed by Chi-Shu of Chos hu.

62—TWO IRON SWORD GUARDS

2. 62 (a) Storm dragon in chiselled and openwork. Signed by KINAI of Yetchizen. *Eighteenth century.*  
(b) Bird of paradise, in chiselled and openwork, inlaid with gold and other metals.

63—TWO IRON SWORD GUARDS

2. 63 (a) Rice stalk in openwork. By KINAI of Yechizen.  
(b) Bamboo; in finely executed openwork touched with gold. Signed by Masakata of Bushin.

64—TWO IRON SWORD GUARDS

2. 64 (a) Moonlight boating scene in relief and inlaid metals. By KANEIYE. *Sixteenth century.*  
(b) Hammered and incised surface. Signed by Nobuiye. *Sixteenth century.*

65—TWO IRON SWORD GUARDS

2. • (a) Geese in flight; fungus and lilies in relief and gold inlaid. Signed by Nobuiye. *Sixteenth century.*  
(b) Fan-shaped medallions in relief and gold and silver inlays. By KANEIYE. *Sixteenth century.*

66—TWO IRON SWORD GUARDS

2. • (a) Hammered surface; bundle of fagots in relief. Signed by Nobuiye. *Sixteenth century.*  
(b) Wild geese in flight. Signed by Kaneiye. *Sixteenth century.*

67—IRON SWORD GUARD

3. • Hammered surface; flying bat, gourd, vine and crescent in relief, in shakudo, silver and gold. Artistic example of Miochin-Muneharu. *Fourteenth century.*

68—THREE IRON SWORD GUARDS

3. • (a) God of Wisdom and his deer. Carved in relief and inlaid with gold. Reverse, turtle of longevity and scroll. Signed by Tadanori of Musashi. *Eighteenth century.*  
(b) Blossoms and scrolls incised and pierced. Signed by Nobuiye. *Sixteenth century.*  
(c) Medallions in low relief. By KANEIYE. *Sixteenth century.*

69—THREE IRON SWORD GUARDS

4. • (a) Water wheel and vine in low relief. Signed by Nobuiye. *Sixteenth century.*  
(b) Wild geese in flight. Wave designs. By NOBUIYE. *Late sixteenth century.*  
(c) Impressed medallions with gold inlays. By KANEIYE. *Sixteenth century.*

70—IRON SWORD GUARD

1. • Horses and cloud form in chiselled and openwork. Signed by Kigan. *Eighteenth century (early).*

71—IRON SWORD GUARD

- 1.50 Shell design in openwork; gold damascened edge.

72—SWORD GUARD

1. • Red copper, with shakudo edge. Characters and symbols carved in relief.

73—UNIQUE SWORD GUARD

4. • Iron; of archaic design. Dragons and Greck fret, in relief and inlaid with precious metals. Said to date from the eleventh century; was one of the treasures preserved in a small temple near Kioto and was purchased from an old priest in charge.



74—IRON SWORD GUARD

Shells and grasses in relief in gold and silver. By UMETADA. *Seventeenth century (later).*

75—SWORD GUARD

Yellow bronze; utensils and symbols in relief in various metals. By NARA TOSHIHISA. *Early eighteenth century.*

76—SMALL SWORD GUARD

Shibuichi, rimmed with silver of bamboo design; flowers and blossom exquisitely wrought in relief in precious metals. Signed by Toshi-nobé (Hōminsai). *Early nineteenth century.*

77—SWORD GUARD

Artistically wrought in silver and gold; design of temple bell. Signed by Sōmin. *Eighteenth century (later).*

78—IRON SWORD GUARD

Two lions skilfully executed in chiselled and open work. Signed by Mitsutaka. Inscribed "Chōyō Hagi jū Mitsutaka tsukuru."

79—IRON SWORD GUARD

Artistic ornamentation in red copper, gold and shakudo: "The Vision." Signed by Yoshi-hisa. Seal character "Sei" in gold plate. *Eighteenth century.*

80—SHAKUDO SWORD GUARD

With gold rim and skilfully executed relief ornamentation of wild geese in flight, grasses, crescent and cloud forms, in gold, silver and shakudo. Signed by Hidetoshi (Seiriūken). *Early nineteenth century.*

81—SWORD GUARD

Of red copper, yellow bronze and shakudo; beautifully ornamented with morning-glory vine and insect; executed in precious and other metals. Signed by Natsuō. *Nineteenth century.*

82—PAIR SWORD GUARDS

Chiselled iron; carp, stream and seaweed in high relief and of artistic workmanship. Signed by Nawotoki (Yanagawa). *Nineteenth century.*

83—SWORD GUARD

Yellow bronze. Artistically executed ornamentation; daruma in relief in gold, silver, shibuichi and red copper. Signed by Horiyé Kosei (Is-shiken). *Nineteenth century.*

84—SWORD GUARD

3. 50 Yellow bronze. Daimio and child in relief and chiselled work, inlaid with gold and other metals. Reverse, pine tree and waterfall, after the painting of Kano Tanyū. Signed by Hamano Kuzui. *Eighteenth century.*

85—SHIAKUDO SWORD GUARD

2. 50 Relief ornamentation of figures, birds and flowers, executed in precious and other metals.

86—SWORD GUARD

3. " Shakudo; tiger, storm dragon and cloud forms in relief and open-work, inlaid with gold. Signed by Miboku Hōzui (Otsuriūken). *Eighteenth century.*

87—SHIAKUDO SWORD GUARD

3. 50 Pine trees, flowering plants and stream in gold and silver inlaid work. Signed by Ishiguro Masahiro (Kakujiūsai). *Eighteenth century.*

88—SMALL SWORD GUARD

2. 50 Shakudo; daimio figures surrounding sake jar; wrought in relief and inlaid with gold and silver. Reverse, cherry tree in blossom.

89—IRON SWORD GUARD

1. " Wrought in imitation of decayed wood; serpents of silver. Signed by Iwamoto Konkwan. *Eighteenth century.*

90—SHIBUICHI SWORD GUARD

2. 50 Chiselled surface to represent turbulent water; various fishes wrought in gold, silver and red copper. Signed by Yoshitoshi. *Early nineteenth century.*

91—IRON SWORD GUARD

1. " Pine tree and storks, wrought in relief and inlaid with gold and silver. Reverse, pine tree and stream, wrought in gold. Signed by Hidetoshi. Inscribed "Seiriūsai Hidetoshi, seal." *Early nineteenth century.*

92—IRON SWORD GUARD

1. 50 Tiger and pine tree, in thunderstorm, chiselled in relief and inlaid with precious metals. The reverse, tiger, waterfall and pine in wind-storm, wrought in various metals. Signed by Tokuoki. *Nineteenth century.*

93—SHAKUDO SWORD GUARD

5. 57 Rimmed with gold. Artistically embellished with scene representing Shoki the demon queller outwitted by one of his pigmy tormentors, who is running away with his banner. Skilfully executed in relief, and inlaid with gold and silver. A superb example by Hisanori. *Eighteenth century* (later).

94—SHAKUDO SWORD GUARD

1. 57 Chrysanthemums, exquisitely executed.

95—IRON SWORD GUARD

1. 57 Peony in wind-storm, finely executed in openwork. Signed by Masataka. Inscribed "Chōshū Hagi jū Masataka saku." *Eighteenth century*.

96—SHIBUICHI SWORD GUARD

1. 57 Poet and warrior in chiselled and inlaid work.

97—IRON SWORD GUARD

1. 57 Cherry blossoms, beautifully wrought in openwork and touched with gold. Signed by Goto Tsunémasa. *Eighteenth century*.

98—SHIBUICHI SWORD GUARD

9. 57 Ceremonial scene, artistically executed in high relief and inlaid with precious metals. Reverse, pine tree and sparrows. Signed by Nawotoshi (Kaikūdō). *Nineteenth century*.

99—SHAKUDO SWORD GUARD

2. 57 The Sacred Bridge in openwork; gold damascened edge. Signed by Shōyetsu, a pupil of Goto Seijō (name of gold inlayer); guard is by Kuanjū. Signed "Ichiyō-ken Kuanjū." *Eighteenth century*.

100—IRON SWORD GUARD

1. 57 Wrought in imitation of decayed wood. Serpents in relief.

101—IRON SWORD GUARD

1. 57 Openwork design of inro, netsuke and tobacco pouch; gold damascened.

102—IRON SWORD GUARD

1. 57 Artistic ornamentation of cherry blossoms in chiselled work and touched with gold. Signed by Masachika. *Eighteenth century*.

103—IRON SWORD GUARD

1. 57 Pierced design of arrows and target skilfully executed. Signed by Namitoshi. Inscribed "Bushu jū Namitoshi." *Eighteenth century*.

104—IRON SWORD GUARD

- /.. In openwork design; flowering plants in skilful workmanship, gold damascened edge. Signed by Masachika. *Eighteenth century.*

105—IRON SWORD GUARD

- /.. Openwork design of shells, finely executed. Signed by Tomokiyo. *Eighteenth century.*

106—IRON SWORD GUARD

- /.. Maple leaves in chiselled and openwork and touched with gold. Signed by Masachika. *Eighteenth century.*

107—IRON SWORD GUARD

- /.. Ornamentation of boy astride an ox, flowering plants, grasses and a full moon, exquisitely wrought in gold, silver and other metals. Seal of "Nawomasa" inserted. *Seventeenth century.*

108—IRON SWORD GUARD

- /s. Vine and leaves in chiselled and open work; gold damascened edge.

109—IRON SWORD GUARD

- /s. A richly robed daimio figure, two storks and a pine tree artistically wrought in high relief in gold, silver, shakudo and other metals. Signed "Yanagawa Nawotoki." *Eighteenth century.*

110—SWORD GUARD

- s:s. Yellow bronze; figure of an enraged demon and a sparrow in high relief in red copper, silver and shakudo. Reverse, landscape and river view. Signed "Ichiriu Tomotoshi." *Eighteenth century.*

111—SWORD GUARD

7. Red copper; hotei with his treasure bag, and his boy, wrought in high relief in silver and gold. Wild geese in flight, a full moon and cloud forms in gold inlays. Signed by Hamano Shozui. 1697-1769.

112—IRON SWORD GUARD

- s. Shells and coral, in finely executed openwork; gold inlays. Signed by Takudō of Inaba province. *Eighteenth century.*

113—TWO IRON SWORD GUARDS

2. (a) Overlapping clam shells in openwork.  
(b) Chrysanthemums, finely chiselled. By SHUNJŌ (Goto). *Eighteenth century.*

114—TWO IRON SWORD GUARDS

2. (a) Bean pod and vine, in finely executed openwork.  
(b) Storm dragon, warrior and turbulent water, in chiselled and finely executed openwork.

115—TWO IRON SWORD GUARDS

3. (a) Shells, coral and seaweed in openwork. Signed by Taku-riō. *Eighteenth century.*  
(b) Cherry blossoms in openwork and touched with gold.

116—LARGE SWORD GUARD

6. Red copper; decoration representing Otafuku driving the devil away by throwing peas at him; finely executed in relief in precious and other metals. Reverse, frightened demon and pine tree. Signed by Yeijū Tokasé. *Early nineteenth century.*

117—IRON SWORD GUARD

2. Figure of a warrior, waterfall, rocks and pine tree, chiselled and inlaid with gold, silver and red copper. Signed by Hirochika. *Eighteenth century.*

118—SHIBUICHI SWORD GUARD

1. Crab, rocks and bamboo in gold, shakudo and red copper. Edged with silver. *Early nineteenth century.*

119—LARGE IRON SWORD GUARD

7. Surface in imitation of decayed wood. Elaborate ornamentation of fishes wrought in high relief in gold, silver, red copper and shakudo. Signed by Morichika. 1765.

120—IRON SWORD GUARD

2. Openwork design of dragon, skilfully executed. Greek fret edge in silver inlay. Signed by Tomonaga. *Eighteenth century.*

121—SHAKUDO SWORD GUARD

8. Elaborate embellishment of cherry tree in blossom; exquisitely wrought in high relief and inlaid precious metals.

122—TWO IRON SWORD GUARDS

2. (a) Dragon and wave designs chiselled in low relief and dotted with gold. Signed by Tomotsugu of Nagato. *Eighteenth century.*  
(b) Openwork design of daimio figures and attendant, pine tree and boating scene; gold and silver inlays. *Eighteenth century.*

123—TWO IRON SWORD GUARDS

2. (a) Marine view, landscape and mountain scenery in low relief and gold inlays.  
(b) Chrysanthemums, finely executed in low relief.



124—TWO IRON SWORD GUARDS

2. •• (a) Carp and eel in stream, artistically executed by Riū Hogen. *Eighteenth century.*  
 (b) The seven worthies of the bamboo grove, in openwork and gold damascened. *Eighteenth century.*

125—SHIBUICHI SWORD GUARD

2. 57 Pine tree, rocks, torii and cloud forms chased and wrought in high relief in precious and other metals.

126—SHAKUDO SWORD GUARD

4. 57 Turtles of longevity, finely executed in chased and open work; gold inlay. Signed by Takahisa of Nagato. *Eighteenth century.*

127—IRON SWORD GUARD

1. 10 Monkey frightened at his reflection, in relief and in gold and silver inlay. Reverse, pine tree and fishing nets. Signed by Masanaga. *Eighteenth century.*

128—SHIBUICHI SWORD GUARD

1. •• Legendary subject; finely wrought in openwork. Signed by Yasuharu. *Eighteenth century.*

129—LARGE SHAKUDO SWORD GUARD

14. •• Elaborate ornamentation of legendary subject, dragon and waterfall. Reverse, numerous monkeys on rocks and trees and hut. Workmanship throughout, which is of artistic order, is executed in gold, silver and other metals, modelled in high relief. Signed by Nomura Hokie of Hikone. *Eighteenth century.*

130—SWORD GUARD

1. 10 Yellow bronze; daimio and attendant modelled in relief, in gold, silver and shakudo. Reverse, of shibuichi. Signed by Tei nei. *Eighteenth century.*

131—TWO IRON SWORD GUARDS

3. •• (a) Daimio seated on bank of stream and fishing. Modelled in high relief in precious metals. Reverse, shore scene and royal encampment in the distance. Signed by Katsutoshi. *Early nineteenth century.*  
 (b) Japanese legendary subject in relief in various metals. *Early eighteenth century.*

132—SHIBUICHI SWORD GUARD

1. 10 Japanese figures, pine tree and torii finely executed in openwork, and silver and gold inlays. Signed by Yeijū (Tokasé). *Nineteenth century.*

133—TWO IRON SWORD GUARDS

2. " (a) Daimio figure, tiger in cave, waterfall and grasses in chiselled and open work. Gold and silver inlay. By CHOKUZU (Hamano). *Eighteenth century.*  
(b) Storm dragon and cloud forms, modelled in low relief. By MASA-NORI. *Eighteenth century.*

134—SHIBUICHI SWORD GUARD

3. " Chrysanthemums, peonies and butterflies, in gold, silver and shakudo, modelled in high relief.

135—SHAKUDO SWORD GUARD

1. " Rabbits and design of turbulent water, chiselled in high relief. By MITSUHIRO. *Eighteenth century.*

136—TWO IRON SWORD GUARDS

2. " (a) Fagot gatherers and hut, modelled in high relief in gold, silver and shakudo. Signed by Kuzui. *Eighteenth century.*  
(b) Gourd vine, spider and web. Moon and inscription exquisitely wrought in low relief and inlaid in various metals. Signed by Bokutotsu Sanjin. *Nineteenth century.*

137—SHIBUICHI SWORD GUARD

2. " God of longevity and his deer and pine tree, executed in low relief and inlaid with gold and silver.

138—TWO IRON SWORD GUARDS

4. " (a) Bird in flight, grasses and old tree, in chiselled and relief work. *Eighteenth century.*  
(b) Waves, hawk in flight and stork in grasses worked in relief in gold and silver inlays. By NAGATSUNÉ. *Eighteenth century.*

139—TWO SWORD GUARDS

3. " (a) Yellow bronze; bird in flight and flowering plants in low relief. Signed by Masaharu. *Eighteenth century.*  
(b) Shakudo. Crest and fret designs damascened in gold. Signed by Umetada. *Eighteenth century.*

140—TWO SWORD GUARDS

4. " (a) Shibuichi; cock and hen and bamboo tree carved and modelled in relief. Signed Nagayasu. *Nineteenth century.*  
(b) Iron; storm dragon amid cloud forms, chiselled and gold inlay. Reverse, tiger in rain and wind-storm. Signed by Masataka (Nara). *Early nineteenth century.*

141—TWO IRON SWORD GUARDS

2. .. (a) Japanese legendary subject, finely wrought in relief and inlaid with various metals. *Early eighteenth century.*  
(b) Shibuichi; imperial dragon amid cloud forms and fire emblems clutching the sacred pearl. Chiselled in relief. Signed by Nobushin. *Eighteenth century.*

142—IRON SWORD GUARD

3. .. Artistically executed ornamentation of Bird of Paradise modelled in relief.

143—TWO IRON SWORD GUARDS

3. .. (a) Hawk and pine tree finely executed in openwork. Signed by Masayoshi of Inaba province. *Eighteenth century.*  
(b) Combat between warriors; pine tree and cloud forms skilfully executed in chiselled and open work, and inlaid with gold and other metals. Signed by Mitsuyoshi of Hakoné. *Eighteenth century.*

144—TWO SWORD GUARDS

5. .. (a) Iron; two long-tailed chickens, skilfully wrought in openwork. *Eighteenth century.*  
(b) Shibuichi; warrior and demons, wrought in high relief in precious and other metals. Pine tree and inscription engraved. Signed by Toshinori. *Nineteenth century.*

145—SILVER SWORD GUARD

8. .. Unique shape. Sparrows in relief. By NAGAKUNI (Yūchōsai). *Nineteenth century.*

146—TWO SWORD GUARDS

3. .. (a) Yellow bronze. Birds, rocks, grasses and stream in relief and chiselled work. Signed by Mitsuhiro. Design by Toshinaga. *Eighteenth century.*  
(b) Red bronze; fan and mouse in low relief in silver and shakudo. Reverse, weeping willow, delicately inlaid with gold and silver. By SADAMASA. *Eighteenth century.*

147—SWORD GUARD

3. .. Yellow bronze. Japanese lantern bearer in rainstorm; finely executed in chiselled and relief work. Rimmed with shakudo. Signed "Tsunéhigé." *Eighteenth century.*

148—IRON SWORD GUARD

2. .. Wild geese in flight, moon, cloud forms and grasses, exquisitely executed in silver and gold. Reverse, a stream, showing a reflected moon.



149—SHIBUICHI SWORD GUARD

Equestrian and other figures on seashore. Chiselled in relief and inlaid with gold and other metals. Signed by Toshinaga. *Nineteenth century.*

150—IRON SWORD GUARD

Melon vines and melons; exquisitely wrought in relief and inlaid with gold.

151—SWORD GUARD

Red bronze; eagle pursuing monkey, who is hidden in a cave. Of artistic workmanship. Signed by Hiromoto. *Eighteenth century (later).*

152—IRON SWORD GUARD

Characters in finely executed openwork. Signed by Tadatoki. *Eighteenth century.*

153—SHAKUDO SWORD GUARD

Scroll designs and flowering plants in gold inlay.

154—IRON SWORD GUARD

Chrysanthemum and kiri crest, in openwork; gold damascened edge.

155—SWORD GUARD

Yellow bronze; Japanese ceremonial scene, under a pine tree, in chiselled, relief, and open work; gold and silver inlay.

156—SMALL SWORD GUARD

Hammered iron; artistically executed ornamentation. An old well bucket, sparrows in flight and other designs, modelled in relief in gold, shibuichi and shakudo. Signed by Masaharu. *Early eighteenth century.*

157—TWO SWORD GUARDS

(a) Shakudo; storks in flight and pine tree, skilfully wrought in openwork. Signed by Masanaga. *Eighteenth century.*

(b) Iron; sparrows in flight in wind-storm. Modelled in relief in gold, silver and shakudo. *Nineteenth century.*

158—IRON SWORD GUARD

Elaborate embellishment of figures of warriors in chiselled and relief work with gold, silver and shakudo inlays. Pine tree in openwork. Signed by seal, "Chin jū." *Eighteenth century.*

159—TWO SHIBUICHI SWORD GUARDS

(a) Figures beneath willow tree; modelled in relief in gold, silver and other metals. Signed by Ōmori Yeishū.

(b) Japanese, standing in doorway of his hut and looking at the moon, skilfully wrought in chiselled and relief work. Reverse, flight of wild geese over rice fields.

160—SWORD GUARD

Red copper; rimmed with shakudo. Crest and scrolls in exquisitely executed gold and silver inlay.

161—SILVER SWORD GUARD

Exquisitely wrought embellishments of maple leaves and cherry blossoms; modelled in relief and inlaid with precious metals. Signed by Tomotsuné. *Nineteenth century.*

162—SHIBUICHI SWORD GUARD

Carp and basket pattern, artistically carved. Signed by Tsunenawo. *Eighteenth century.*

163—SHAKUDO SWORD GUARD

Artistic embellishment. Japanese huntsman, pine tree and waterfall; skilfully executed in relief work. Signed by Masaharu. *Eighteenth century.*

164—SHIBUICHI SWORD GUARD

Elaborately ornamented. Mythological subject, cloud forms and waterfalls, artistically executed in chiselled and relief work, and inlaid with gold, silver and other metals. Signed by Hamano Chokuzui. *Eighteenth century.*

165—IRON SWORD GUARD

Beautiful design of a basket of peonies; skilfully executed in chiselled and open work and touched with gold. Signed by Masachika. *Eighteenth century.*

166—SHIBUICHI SWORD GUARD

Rocks, waves, cloud forms and stork in flight; chiselled and wrought in relief. Reverse, shells on seashore and cloud forms. Signed by Tomei. *Nineteenth century.*

167—IRON SWORD GUARD

Ornamented with scene illustrating rice culture, skilfully modelled in relief and inlaid with gold, silver and shakudo.

168—IRON SWORD GUARD

Books and leaves; modelled in low relief, and damascened with gold. Signed by Tokujū of Inaba province. *Nineteenth century.*

169—SHAKUDO SWORD GUARD

Geese on banks of a stream, descending hawk and silver moon, artistically wrought in relief and inlaid with precious metals. Reverse, wild geese in flight, Japanese hut and pine tree.

170—TWO IRON SWORD GUARDS

(a) Chrysanthemum in bloom, grasses and cloud forms chiselled and modelled in relief in precious metals. Signed by Yoshitsugu. *Nineteenth century.*

(b) Figure of daruma by stream, in skilful modelling. Designed by the great Sesshū.

171—TWO SWORD GUARDS

(a) Yellow bronze; hawk perched on a pile in stream, in which is seen the reflected moon, modelled in low relief by Mitsuhiro. *Nineteenth century.*

(b) Birds in flight, turbulent water, cloud forms and moon, modelled in relief in gold and silver. Reverse, fishing nets and pine trees. Signed by Kagenori. *Nineteenth century.*

172—IRON SWORD GUARD

Cherry tree in blossom, chrysanthemum, grasses and stream, executed in relief in precious metals. Signed by Masakagé. *Nineteenth century.*

173—TWO IRON SWORD GUARDS

(a) Fragments of ink blocks and cloud forms, modelled in relief and inlaid with various metals.

(b) Shōki and attendant gazing at a cascade beneath a pine tree. Finely executed in openwork and gold and silver inlay.

174—SHIBUICHI SWORD GUARD

Wild geese in flight, and some on shore of a stream, skilfully chiselled in high relief. Signed by Tomomichi of Nagato. *Eighteenth century.*

175—IRON SWORD GUARD

Bamboo in relief in gold. Signed by Miochin Muneyoshi. *Early eighteenth century.*

176—SHIBUICHI SWORD GUARD

Artistically embellished with a scene from Japanese history, skilfully modelled in chiselled and relief work; gold, silver and copper incrustation. Signed by Yeijū (Tokasé). *Nineteenth century.*

177—SILVER SWORD GUARD

Shoki and demon. Skilfully modelled in relief in gold and other metals. Reverse, Koi fish banner engraved. Signed by Yoshinuki. *Nineteenth century.*

178—SWORD GUARD

Dated 5th year of Kayei (1852). Obverse, yellow bronze. Reverse, shibuichi. Artistic ornamentation in gold, silver and other metals. The scene representing Kanshin the noble creeping between the legs of the fisherman. By NOBUYOSHI.

Kanshin was a powerful adherent of Liu Pang, the founder of the Han dynasty (B.C. 206). He was of noble birth, but reduced by family reverses to such poverty that he was compelled to obtain sustenance by angling for fish in the moat of his ancestral stronghold.

An incident in his early career is frequently used as an illustration of moral courage—viz., when he patiently submitted to the insults of a common laborer in the market-place, and even humiliated himself by consenting to crawl between the fellow's legs rather than compromise the great future to which he felt himself destined, by engaging in an unworthy brawl with such an antagonist. He eventually became a famous general, and was created prince of the territory which embraced his ancestral home.

He was executed under a false accusation of treason 196 B.C.

179—IRON SWORD GUARD

Surface skilfully executed basket pattern; exquisite decoration of flowering vines in relief in gold.

180—SWORD GUARD

Yellow bronze; openwork design of storks, willow tree, waterfall and rocks, in skilful workmanship. Signed by Yeizui. *Eighteenth century.*

181—SHAKUDO SWORD GUARD

Daimio warrior in full costume; executed in chiselled and inlaid work. Reverse, engraved pine tree. Signed by Motoatsu. *Early nineteenth century.*

182—SHIBUICHI SWORD GUARD

Wrestling match, in relief work and gold and silver inlays. Signed by Jōi. *Eighteenth century.*

183—YELLOW BRONZE SWORD GUARD

Legendary monsters carved in relief on obverse and reverse. Signed by Taro. *Eighteenth century.*

184—YELLOW BRONZE SWORD GUARD

Flowering plants and stream, in gold, silver and shakudo inlays. Reverse, wild goose in flight and grasses. Signed by Tamagawa Ikkō. *Nineteenth century.*

185—TWO SWORD GUARDS

2. •• (a) Shakudo; pierced fret design. *Eighteenth century.*  
(b) Yellow bronze; equestrian figure crossing a stream, in chiselled and open work. Signed by Hiroyasu. *Eighteenth century.*

186—TWO IRON SWORD GUARDS

2. •• (a) Hammered surface; dragons in silver and yellow bronze inlays. *Seventeenth century.*  
(b) Lion, peonies and chrysanthemums in rain and wind storm; executed in high relief in gold, silver and other metals. Signed by Toshikage. *Nineteenth century.*

187—TWO IRON SWORD GUARDS

2. •• (a) Bamboo design in skilfully executed openwork, touched with gold and silver. By YASUCHIKA. *Eighteenth century.*  
(b) Iris and grasses in finely executed openwork, touched with gold and silver. By ZAIKŌ. *Eighteenth century.*

188—SHIBUICHI SWORD GUARD

1. •• God of longevity, child feeding symbolical stork and plum tree in blossom; chiselled in high relief and inlaid with precious metals. Signed by Hirochika. *Nineteenth century (early).*

189—SWORD GUARD

1. •• Yellow bronze; bold dragon wrought in openwork. Signed by Masamitsu (Yanagawa). *Eighteenth century.*

190—SHAKUDO SWORD GUARD

2. •• Eagle perched on rock, turbulent water and birds in flight, skilfully chiselled in relief and incrustated with various metals. Signed by Nawotoki (Yanagawa). *Nineteenth century.*

191—TWO IRON SWORD GUARDS

- (a) Wild geese in flight, cloud forms, gold mosaics and falling leaves exquisitely wrought in relief in gold and other metals.  
(b) Mythological subject in openwork and gold and silver inlays.

192—TWO SWORD GUARDS

- (a) Yellow bronze. Rabbits, flowering plants and moonlight scene wrought in relief in various metals. Signed by Yasuchika. *Eighteenth century.*  
(b) Shibuichi, design of mushroom; wasp modelled in relief in red, copper and gold. Engraved inscription. Signed by Seki Yoshinori. *Nineteenth century.*

193—TWO SMALL SWORD GUARDS

- (a) Iron; Japanese and sleeping cat. Chiselled and in relief, and inlaid with gold and silver.  
(b) Iron; hammered surface. Daruma in red copper and shakudo.



194—TWO SHIBUICHI SWORD GUARDS

2. (a) Cranes and grasses in relief in gold, silver and other metals.  
 .. Signed by Yanagawa Nawomitsu. *Eighteenth century*.  
 (b) Turbulent water and birds in flight; chiselled and gold inlays.  
 By Natsuō. *Nineteenth century*.

195—TWO IRON SWORD GUARDS

2. (a) Design of bamboo, wickerwork scoop, with rice stalks and sparrows modelled in relief. Signed by Yasusaye. *Eighteenth century* (early).  
 .. (b) Design of a rack, holding Japanese robe and hat. Signed by Shige-yoshi (Umetada). *Eighteenth century*.

196—TWO SWORD GUARDS

3. (a) Yellow bronze; dragons and vines finely executed in pierced work.  
 .. (b) Iron; turbulent water and birds in flight. Chiselled in relief and inlaid with gold and silver. Signed by Nawonobu (Takeno). *Eighteenth century*.

197—TWO IRON SWORD GUARDS

2. (a) Japanese legendary subject in gold, silver and copper relief work.  
 .. Signed by Shigetsugu. *Eighteenth century*.  
 (b) "The Seven Worthies of the Bamboo Grove," wrought in openwork and inlaid with gold and silver. By SOTEN of Hikone. *Eighteenth century*.

198—TWO SHIBUICHI SWORD GUARDS

4. (a) Shoki the demon destroyer skilfully modelled in relief. Chiselled  
 .. and inlaid. Signed by Juhōsai Bikio. *Nineteenth century*.  
 (b) Daimio travelling party, skilfully executed in relief in gold, silver and shakudo. Signed by Hamano Kuzui. *Eighteenth century*.

199—TWO LARGE IRON SWORD GUARDS

2. (a) Demon and warriors; in openwork in gold, silver and copper  
 .. incrustation. By SOTEN. *Eighteenth century*.  
 (b) Chrysanthemum crest, leaves and grasses, chiselled in relief.

200—TWO SWORD GUARDS

2. (a) Yellow bronze. Shoki and demon carved and inlaid.  
 .. (b) Iron; branches of cherry blossoms and archery implements artistically modelled in relief; red copper, gold and shakudo.

201—TWO IRON SWORD GUARDS

2. (a) Zodiacal emblems, modelled in high relief in chiselled work and  
 .. various metals.  
 (b) Two oxen, resting beneath blossoming cherry tree; executed in relief in gold, silver and shakudo. Signed by Onishi Yūkan. *Nineteenth century*.

202—TWO IRON SWORD GUARDS

- (a) Tree peony, skilfully executed in openwork. Signed by Kōchiū.  
(b) Chrysanthemum crest, leaf and vine, in gold incrustation.

203—TWO IRON SWORD GUARDS

- (a) Tiger and waterfall, modelled in relief in gold and silver. Signed by Tetsu. *Eighteenth century*.  
(b) Golden moon, silver stream and grasses. On obverse, archaic designs in gold. Signed by Hidekatsu. *Nineteenth century*.

204—TWO IRON SWORD GUARDS

- (a) Wild geese in flight and fishing boats in rainstorm.  
(b) Warriors in combat. Japanese historical scene, executed in openwork and incusted with gold, silver and copper. Signed by Soten of Hikoné. *Eighteenth century*.

205—TWO SHAKUDO SWORD GUARDS

- (a) Japanese legendary subject; carved and executed in various metals. Signed by Sekiriūken. *Eighteenth century* (later).  
(b) Hawk perched on a branch of cryptomeria. Finely executed in high relief in gold and silver.

206—TWO SHIBUICHI SWORD GUARDS

- (a) Fishes and grass, modelled in high relief in precious and other metals.  
(b) Pheasants and grasses, exquisitely wrought in high relief in gold, silver and shakudo. Signed by Tsunénawo. *Early nineteenth century*.

207—TWO SWORD GUARDS

- (a) Red copper; grasses, skull and silver crescent. Carved and inlaid. Signed by Yasuchika. *Eighteenth century*.  
(b) Yellow bronze; combat between warriors. Chiselled and incusted with precious metals. Reverse, of Shibuichi. Signed by Masachika. *Eighteenth century*.

208—TWO IRON SWORD GUARDS

- (a) Symbols and archaic characters, inlaid in gold and silver.  
(b) Hexagonal shape; dragons carved in relief; gold damascened edge.

209—TWO SMALL SWORD GUARDS

- (a) Red copper; rimmed with shakudo. Warrior hiding in cavity of pine tree (Japanese history). Chiselled and incusted with gold and other metals.  
(b) Elaborate decoration of pine branches, in gold and silver damascene.

210—TWO IRON SWORD GUARDS

- (a) Mythological beast, cloud forms, mountains and other designs; chiselled and gold inlay. Signed by Miboku. *Eighteenth century.*  
 (b) Wild geese in flight, stream and grasses in relief in silver and gold and openwork.

211—IRON SWORD GUARD

Elaborate ornamentation of boats, fishermen's huts, pine trees and cloud forms modelled in relief and inlaid with gold and silver.

212—TWO SWORD GUARDS

- (a) Red copper; Shoki pursuing a demon. Carved and inlaid with precious metals. By Jōi. *Eighteenth century.*  
 (b) Iron; leaves chiselled in relief. Signed by Tsunémasa. *Eighteenth century.*

213—TWO IRON SWORD GUARDS

- (a) Landscape and mountain scenery by moonlight. Chiselled in relief and inlaid with gold. Signed by Hidenawo of Nagato province. *Eighteenth century.*  
 (b) Chimera in wind and rain storm.

214—IRON SWORD GUARD

Five monkeys, with branches of peach fruit; skilfully wrought in openwork. Signed by Takeshigé. *Eighteenth century.*

215—TWO IRON SWORD GUARDS

- (a) Lotus-leaf design, skilfully executed in openwork and ornamented with gold damascene. By YUKEN. *Eighteenth century.*  
 (b) Relief ornamentation of gold, silver and red copper; two figures with goat on beach. Signed by Shōshi Tokurin. *Eighteenth century.*

216—TWO IRON SWORD GUARDS

- (a) Spirited battle scene, in openwork and damascene. Signed by Soten of Hikoné. *Eighteenth century.*  
 (b) Tiger in rainstorm. Reverse, storm dragon. All executed in high relief and chiselled work. Signed by Kikuchi Jōkō. *Early nineteenth century.*

217—TWO IRON SWORD GUARDS

- (a) Flying storks and turtles of longevty, executed in bold relief and silver and gold inlay.  
 (b) Landscape and mountain scenery, in skilful gold damascene and pierced work. Signed by Riū. *Nineteenth century.*



218—TWO IRON SWORD GUARDS

3. (a) Pine trees and cloud forms, artistically executed in relief and pierced work. By TSUNEMASA (celebrated for pierced and hammered work). *Eighteenth century.*

(b) Group of masks in skilfully executed pierced and hammered work. Signed by Kinai. *Eighteenth century.*

219—TWO SMALL SWORD GUARDS

3. (a) Shibuichi; demon musician on a rock, modelled in relief in various metals. By NAGAYOSHI. *Nineteenth century.*

(b) Red copper; in design of a water wheel. A "Praying Mantis" and flowering vine, executed in high relief in gold, silver and other metals. Signed by Tsunehika. *Eighteenth century.*

220—TWO SWORD GUARDS

4. (a) Shibuichi; Nō Dancer. Carved and modelled in relief in gold, silver and shakudo. Signed by Nagatsuné. *Eighteenth century.*

(b) Iron; the long-life couple, beneath a pine tree, in relief casting and inlaid with gold and silver. Signed by Nara. *Seventeenth century.*

221—TWO IRON SWORD GUARDS

4. (a) Pilgrim, pine tree and rocks, finely executed in pierced work and inlaid with various metals. Signed by Soten of Hikoné. *Eighteenth century.*

(b) Tiger on shore of running stream. Cloud form and mountains executed in relief in gold, silver and other metals. Signed by Nobetoshi. *Nineteenth century.*

222—TWO IRON SWORD GUARDS

(a) Japanese pilgrim in rainstorm, in relief casting and precious metals. Signed by Motoharu. *Seventeenth century.*

(b) Engraved cherry blossoms touched with gold. Signed by Yenji. Dated 1819.

223—TWO IRON SWORD GUARDS

(a) Hotei, with his treasure bag, in relief casting and openwork; gold and silver inlays. Signed by Tomomitsu. *Eighteenth century.*

(b) Lotus plant. Carved in low relief.

224—TWO SMALL SWORD GUARDS

4. (a) Yellow bronze; god of wisdom and boy attendant, carved in relief and incrustated with silver and other metals. Reverse, engraved pine tree. Signed by Tomonaga. *Eighteenth century.*

(b) Shibuichi; edged with a rim in design of gourd vine in bearing, which is wrought in silver, gold and shakudo.

5. { 225—TWO IRON SWORD GUARDS

- (a) Cherry tree in blossom; skilfully executed in pierced and chiselled work and incrustated with gold and silver. Signed by Masanaga. *Eighteenth century.*
- (b) Three peonies, artistically wrought in pierced and chiselled work.

226—TWO IRON SWORD GUARDS

- (a) Chicken, cock and bamboo branches, finely carved in relief.
- (b) A masked face, executed in relief and inserted gold and other metals. Signed by Masa-Katsu of Ichijuken. *Nineteenth century.*

4. { 227—TWO IRON SWORD GUARDS

- (a) Dragons and cloud forms, in pierced work.
- (b) Leaf designs in low relief.

4. { 228—TWO SHIBUICHI SWORD GUARDS

- (a) Boating scene, stork in flight and plum tree in blossom, artistically wrought in high relief and inlaid precious metals. Signed by Nagatsune. *Early nineteenth century.*
- (b) Street musicians in skilful chiselled and relief work; gold, silver and red copper inlays. Signed by Nagatsune. *Early nineteenth century.*

3. 50 { 229—TWO IRON SWORD GUARDS

- (a) A hawk on cherry branch, waterfall and rocks, executed in relief and incrustated with gold and silver.
- (b) Running stream, wild geese in flight, the moon and cloud forms, artistically wrought in gold and silver.

3. 50 { 230—TWO SWORD GUARDS

- (a) Shibuichi; a farmer, boy leading an ox, and stork in flight skilfully modelled in relief in various metals. Reverse, rice stacks, silver moon and rice field. Signed by Hirochika. *Eighteenth century.*
- (b) Iron; rimmed with brass; dragons and foliated scrolls modelled in relief.

3. { 231—TWO IRON SWORD GUARDS

- (a) Numerous crests modelled in relief, with fine silver and gold copper wires.
- (b) Two oxen beneath cherry tree in blossom, wrought in relief in various metals. Silver moon seen through cloud forms.

232—TWO IRON SWORD GUARDS

- (a) Surface in imitation of decayed wood. Cherry blossoms in gold incrustation.
- (b) Landscape, river view and mountain scenery in relief casting and gold and silver inlay.

233—TWO IRON SWORD GUARDS

- (a) Wild geese in flight and on seashore, and crescent, executed in relief in gold, silver and other metals.
- (b) Cord design in intricate pierced work.

234—TWO SWORD GUARDS

- (a) Design of rabbit. Signed by Shōzui. *Eighteenth century.*
- (b) Shibuichi, rimmed with yellow bronze; chrysanthemum flowers in finely executed pierced and chiselled work. Signed by Masatsugu. *Eighteenth century.*

235—TWO IRON SWORD GUARDS

- (a) A spirited battle scene, skilfully wrought in relief and pierced work. Elaborate gold and silver incrustation. Signed by Soten of Hikoné. *Eighteenth century.*
- (b) Boating scene, water wheel and castle, wrought in relief and incrustated in gold and silver.

236—TWO IRON SWORD GUARDS

- (a) Skilfully executed ornamentation representing a hurricane, chiselled in relief and gold incrustation. Signed by Shōraku. *Eighteenth century.*
- (b) Pierced design of pine tree; two cranes wrought in silver.

237—THREE IRON SWORD GUARDS

- (a) Pine tree, bird in flight, and Mount Fuji, modelled in relief in gold and silver.
- (b) Dog in relief in bronze.
- (c) Hammered surface; cherry tree in blossom, executed in relief and incrustated with gold and silver.

238—TWO IRON SWORD GUARDS

Spirited battle scenes in relief and pierced work, both elaborately incrustated in gold and other metals. Both by Soten. *Eighteenth century.*

239—TWO SWORD GUARDS

- (a) Shakudo; Japanese garden and domestic scene, skilfully executed in relief and incrustated with various metals. Reverse, equestrian resting under a pine tree.
- (b) Yellow bronze; laborer resting under a pine tree, executed in relief and incrustated with various metals.

240—TWO IRON SWORD GUARDS

- (a) Lotus leaves and stems in pierced and chiselled work.
- (b) Wild geese in flight, moon and cloud forms in artistic workmanship. Signed by Iyekuni. *Seventeenth century.*

241—TWO IRON SWORD GUARDS

- (a) Priest holding aloft a temple bell, and amidst cloud forms, in chiselled and relief work and metal incrustation. Reverse, waterfall, rocks and grasses. Signed by Masayoshi. *Eighteenth century.*  
(b) Openwork design. Carved scrolls and various insects in gold, silver and copper incrustation.

242—TWO IRON SWORD GUARDS

- (a) Branch of peonies, in pierced and chiselled work.  
(b) An ear of corn, melon and vine and pomegranate, modelled in relief in gold, silver and other metals.

243—TWO IRON SWORD GUARDS

- (a) Shoki pursuing a demon, executed in chiselled and pierced work and enhanced by gold and silver incrustation.  
(b) Birds in flight over a turbulent sea, modelled in low relief.

244—TWO IRON SWORD GUARDS

- (a) Rimmed with gold; horses in gold damascene. Signed by Terutsugu. *Eighteenth century.*  
(b) Rimmed with gold. Network, scrolls, saddle and stirrup in skilfully executed gold and silver damascene.

245—TWO SWORD GUARDS

- (a) Shakudo; cherry trees in blossom, exquisitely wrought in high relief in gold and silver. *Eighteenth century.*  
(b) Yellow bronze; maple tree wrought in relief, shakudo and red copper. Signed by Moritoshi. *Eighteenth century.*

246—TWO SWORD GUARDS

- (a) Iron; pine branches in relief and gold clouding. Reverse, of shibuichi, with tree trunks in relief. Signed by Takechika. *Nineteenth century.*  
(b) Iron; daruma and waves chiselled in relief and inlaid with gold. Signed by Mitsutsugu. *Nineteenth century.*

247—TWO IRON SWORD GUARDS

- (a) Boating party, stream and willow tree, skilfully wrought in relief in gold, silver, shakudo and red bronze. Continuation of subject on reverse. Signed by Hirochika. *Eighteenth century.*  
(b) Warriors, branch of pine tree and temple lantern, with incrustated precious metals, shakudo and red copper.

248—TWO IRON SWORD GUARDS

- (a) Spirited battle scene in pierced work and gold and copper incrustation. Signed by Soten. *Eighteenth century.*  
(b) Branches of cherry blossoms, skilfully wrought in chiselled and pierced work and touched with gold. Signed by Masanaga. *Eighteenth century.*

2. 3. • { 249—TWO SWORD GUARDS

(a) Daimio figure and screens, chiselled, etched and in gold inlays. Signed by Yoshinawo. *Eighteenth century.*

(b) Iron; square shape. Bird of paradise and flowering plant, chiselled in relief and inlaid with gold. Signed by Miboku. *Eighteenth century.*

250—IRON SWORD GUARD

Pine tree and serpent coiled round a samisen, in chiselled and relief workmanship. By TSUNÉ-MORI, and signed. *Eighteenth century.*

251—TWO SHIBUICHI SWORD GUARDS 3. •

(a) Mt. Fuji and pine trees in relief in silver and shakudo. Signed by To-hō. *Nineteenth century.*

(b) Archaic designs, modelled in relief and touched with gold and silver.

3. • { 252—THREE IRON SWORD GUARDS

(a) Engraved leaf designs, touched with gold. Signed by Masamitsu of province of Inaba. *Eighteenth century.*

(b) Leaves and fret designs, carved, pierced and inlaid with gold. *Eighteenth century.*

(c) Daimio, stork and cherry tree in blossom, in fine pierced work. *Eighteenth century.*

253—THREE IRON SWORD GUARDS

(a) Chrysanthemum and stream, pierced and engraved. By MASATSUNÉ. *Eighteenth century.*

(b) Fungus, in relief.

(c) Landscape, river view and mountain scenery, carved and inlaid with gold and silver. Signed by Katsumi. *Nineteenth century.*

254—THREE IRON SWORD GUARDS

(a) Pierced chrysanthemum and leaves. Signed by Masanaga of Musashi. *Eighteenth century.*

(b) Birds in flight in rainstorm, and pierced work. Signed by Masayuki. *Eighteenth century.*

(c) Carved decoration of rampant horses, under a willow tree. *Eighteenth century.*

3. • { 255—THREE IRON SWORD GUARDS

(a) Engraved decoration of boating scene, mountains and inscription. Signed by Isshi. *Nineteenth century.*

(b) Birds in flight, cloud forms in stream; executed in pierced work. *Eighteenth century.*

(c) Dragons and cloud forms, in openwork. *Eighteenth century.*



256—FOUR IRON SWORD GUARDS

Various designs of pierced and relief ornamentation.

257—FOUR IRON SWORD GUARDS

Various designs in pierced and chiselled work.

258—THREE IRON SWORD GUARDS

One of hammered design, one pierced design. By YOSHITSUGU. *Seventeenth century*. The other, sceptre-head shape, damascened with gold.

259—THREE IRON SWORD GUARDS

Various designs in pierced work.

260—FOUR SMALL IRON SWORD GUARDS

Two of pierced designs, one hammered iron and the other relief ornamentation and rimmed with gold. Signed by Yasunobu. *Eighteenth century*.

261—THREE LARGE IRON SWORD GUARDS

(a) Openwork wheel pattern. *Eighteenth century*.

(b) Fisherman in rainstorm. By Takaharu. *Eighteenth century*.

(c) Crests, plants and Sanscrit, inlaid with various metals. *Eighteenth century*.

262—THREE SWORD GUARDS

Iron; various designs.

263—THREE SWORD GUARDS

Old iron; various designs. One signed "Amanori." *Sixteenth century*.

264—COLLECTION OF ANTIQUE SWORD GUARDS

Twenty-five specimens in iron; of various designs, and a number of them signed.

265—COLLECTION OF ANTIQUE SWORD GUARDS

Thirty specimens in iron; of various designs.

266—COLLECTION OF ANTIQUE SWORD GUARDS

Twenty specimens in iron; of various designs. Several of them signed.

267—COLLECTION OF ANTIQUE SWORD GUARDS

Twenty specimens in iron; of various designs. Several of them signed.

268—COLLECTION OF ANTIQUE SWORD GUARDS

Twenty specimens in iron; of various designs, and mostly signed.

269—COLLECTION OF ANTIQUE SWORD GUARDS

6. 50 Ninety-four specimens in iron; all of different designs, and a few signed.

JAPANESE METAL WORK

270—DAIMIO PIPE

5. 50 Shibuichi; Japanese landscape and moonlight river view, skilfully wrought in relief and chiselled work and incusted with gold, silver and other metals.

271—PORTABLE INK AND PENCIL HOLDER

1. 00 Old Japanese bronze.

272—PERFUME BOX

1. 50 Old Japanese iron; damascened with gold and silver.

273—UNIQUE POCKET FLINT BOX

4. 50 Old Japanese, wrought in brass, and ornamented in relief.

274—TWO SPECIMENS OF METAL WORK

3. 00 (a) Small pocket idol. Kwan-on, seated on lotus; finely wrought in brass.

(b) Small red copper panel. Hawk on pine branch, in relief and chisel work.

275—JAPANESE TEA SCOOP

5. 00 Design of a sake jar; Gorosa bronze. Artistically executed relief ornamentation, figures of sake imps on a rock modelled in gold, silver, shakudo and red copper.

276—OKIMONO STAND

4. 00 Old Japanese bronze.

277—SMALL OBLONG BOX

12. 00 Japanese iron; the lid ornamented with a figure of a Buddhist priest, symbolical dragon amid cloud forms and other designs, wrought in relief in precious and other metals. Signed by Mitsuo. Early nineteenth century.

278—FAN-SHAPE BOX

20. 00 Japanese iron; elaborately ornamented in relief with gold, silver and shakudo; pomegranates, bird, daimio cart and diaper pattern.



279—ARTISTIC IRON BOX

32. " By the celebrated Japanese master Inouye. Elaborate embellishment, illustrating a Japanese legendary subject, skilfully executed in chiselled and relief work and inlaid with gold and other metals. The sides entirely covered with a fret and diaper patterns in intricate silver and gold damascene. Signed by the artist, Inouye of Kioto.

280—BEAUTIFUL IRON BOX

70. " Artistic representation of a Japanese domicile, skilfully wrought in various metals. A masterpiece by Komai of Kioto, and signed. *Nineteenth century.*

281—JAPANESE IRON TRAY

13. " Peony flower shape, exquisitely ornamented with crests, flowers, grape vines and Greek fret in gold and silver damascened. By the celebrated Japanese artist Komai, and signed "Kioto, Komai."

## KNIFE HANDLES

282—TWO KNIFE HANDLES

5. " (a) Shibuichi; figure of Niō, modelled in bold relief in red copper, gold and shakudo. Signed by Yasuchika. *Eighteenth century.*  
(b) Shibuichi; two priests with symbols, in chiselled work and gold incrustation. Artistic example of Shinzui. *Eighteenth century.*

283—TWO KNIFE HANDLES

5. " (a) Shakudo, with gold back; Japanese domestic scene in incrustated metals. Signed by Yeisho. *Eighteenth century.*  
(b) Shibuichi and shakudo; bamboo and moon. Signed by Tomomichi. Dated Kwansei, 5th year (1793).

284—TWO KNIFE HANDLES

5. " (a) Yellow bronze; Shoki the demon destroyer, executed in relief in gold, red copper and shakudo. Signed by Somin. *Eighteenth century.*  
(b) Shakudo; carp and grasses, chiselled and gold incrustation. Signed by Shigeyoshi. *Eighteenth century.*

285—TWO KNIFE HANDLES

5. " (a) Shibuichi; sparrow on a snow-laden bamboo branch; exquisitely wrought in relief in various metals. Signed by Moto-toshi. *Eighteenth century.*  
(b) Shibuichi; gathering of poets, carved and incrustated with gold and silver. On reverse, engraved poem and signature of artist, Yoshihiro. *Eighteenth century.*

236—COLLECTION OF KNIFE HANDLES

12. " Twelve artistic specimens, in shibuichi, shakudo, yellow bronze and other metals. Variouslly ornamented. Mostly signed.

237—COLLECTION OF KNIFE HANDLES

12. " Twelve artistic specimens, in shibuichi, shakudo, yellow bronze, iron and wood. Variouslly ornamented. Mostly signed.

238—COLLECTION OF KNIFE HANDLES

12. " Twelve artistic specimens, in shibuichi, shakudo, red copper and other metals. Variouslly ornamented.

239—COLLECTION OF KNIFE HANDLES

9. " Seventeen specimens, in shibuichi, yellow bronze, red copper, iron and wood.
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290—COLLECTION OF SCABBARD KNIVES

7. " Twelve specimens; the blades mostly signed, and the handles of various metals, artistically wrought.

291—COLLECTION OF SCABBARD KNIVES

3. " Five specimens; the blades signed and the handles of iron.

## SWORD AND POUCH ORNAMENTS

### *Mounted in Japanese Wood Boxes*

292—TWO SETS OF SWORD ORNAMENTS

5. " (a) Shibuichi; mask and deity, skilfully wrought.  
(b) Shibuichi; storks in flight, exquisitely wrought in relief and precious metals. Signed by Issai. *Eighteenth century.*

293—TWO SETS OF SWORD ORNAMENTS

7. " (a) Japanese figures, wrought in relief in precious metals and bronze. Signed by Yeishu. *Eighteenth century.*  
(b) Shakudo; relief ornamentation of equestrian and other figures, skilfully wrought in gold, silver and other metals. Signed by Toshiyoshi. *Eighteenth century.*

294—TWO SETS OF SWORD ORNAMENTS

8. " (a) Shibuichi; birds in flight, moon behind cloud forms and turbulent water, wrought in relief in various metals. Signed by Kiyoshige. *Eighteenth century.*  
(b) Shakudo; locust, in artistic relief workmanship. By MOTOSADA. *Eighteenth century.*

295—THREE SETS OF SWORD ORNAMENTS

(a) Shakudo; hōwō bird, wrought in relief. Signed by Nagayoshi.

*Eighteenth century.*

(b) Shakudo; warrior and figures of poets, wrought in relief and incrustated with precious and other metals. Signed by Toshinaga. *Eighteenth century.*

(c) Iron; flowering plants and butterflies, exquisitely wrought in gold and silver. Signed by Kiosei. *Nineteenth century.*

296—TWO SETS OF SWORD MOUNTS

(a) Shibuichi; birds on plum branch and full moon, wrought in relief and incrustated gold and silver. Signed by Koreyoshi. *Eighteenth century.*

(b) Yellow bronze; mice, kakemono and fan exquisitely wrought in precious metals and shakudo. Signed by Yasuchika. *Eighteenth century.*

297—SWORD MOUNTS

Sixteen specimens, in iron and shakudo. Mostly signed.

298—SWORD MOUNTS

Fifteen fine specimens, in shibuichi, shakudo and iron. Mostly signed by the artists.

299—POUCH AND SWORD ORNAMENTS

Twelve specimens, wrought in various metals.

300—POUCH ORNAMENTS

Seven specimens, in repoussé copper, shibuichi and brass.

## SECOND AFTERNOON'S SALE

TUESDAY, FEBRUARY 5TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

IMPORTANT COLLECTION OF ANTIQUE JAPANESE  
SWORDS, INCLUDING MANY EXCEEDINGLY RARE  
AND FINE SPECIMENS

### 301—SHORT SWORD

6. Fine quality blade. Signed by Obokata. *Sixteenth century*. Openwork iron guard, with crest of daimio, which is repeated on the fuchi and kashiri, which are of shibuichi. The scabbard of powdered green lacquer.

### 302—MEDIUM LONG SWORD

4. Fine quality blade. Signed by Mutsu no Dijo Miyoshi Nagamichi. Dated 1675. Iron guard, with relief ornamentation of figures and pine trees wrought in gold, silver and other metals. Fuchi and kashiri of the same metal and similar workmanship. Scabbard covered with a peculiar gray lacquer, with incrustation in white, to resemble crushed egg-shell.

### 303—LONG SWORD

4. Fine keen blade, with wave edge. Signed by Soshiu no Diu Kuniyuki. Iron guard, with chiselled dragon and cloud forms; dragons for menuki, and coiled dragons on fuchi and kashiri, of iron and precious metals.

### 304—LONG TWO-HANDED SWORD

2. Finely wrought blade. Made by Sadaharu. Dated 1867. Iron guard in shape of war fan. Mountings of iron and other metals, with ornamentation of hawk, leaves and other designs. Brown lacquer hilt and mirror black lacquer scabbard.

305—DAGGER

4. •• Fine blade, with carved grooves. Signed "Mito no Kami Masatsugu," and dated 1849. Kogai and kodzuka of shakudo, decorated with silver crests of coiled dragons; leather wound hilt and black lacquer scabbard.

306—SHORT SWORD

3. •• Fine blade. Signed by Munehiro and dated 1580. Openwork guard wrought in red copper bronze. Kodzuka and mountings of shibuichi, shakudo and other metals, finely wrought and ornamented.

307—SHORT SWORD

3. •• Fine blade, with wave edge. Signed by Seki no Kanemoto. Dated 1550. Openwork silver guard. Kodzuka of iron, with ornamentation of crayfish and pine branch in relief in gold and shakudo. Mountings of yellow bronze, with relief ornamentation of shakudo and gold. Hilt of shark skin wound with cord; scabbard of powdered lacquer, ornamented with bold dragon and cloud forms in brown and gold.

308—SHORT SWORD

3. •• Fine blade. Signed by Yasutsugu. Dated 1640 and inscribed: "Yasutsugu made this at Yeddo in Musashi with foreign steel." Guard, scabbard, hilt and kodzuka of carved wood and ornamented with dragons, inscriptions, baskets and wave patterns; ivory ornaments.

309—SHORT SWORD

3. •• Fine old blade. Signed by Kanesada. 1370. Shibuichi guard of skilful workmanship. Figures of Shoki and demons wrought in relief and incrustated with precious metals. Kodzuka of red copper bronze with relief ornamentation. Mountings throughout of shakudo, red copper bronze and other metals, finely wrought. Shark-skin hilt, wound with cord; carved wood scabbard of grass design.

310—SHORT SWORD

3. •• Blade made by Sukemitsu and dated 1535. Hilt and scabbard of carved dragon design and signed by Goto Seijō. *Eighteenth century.*

311—SHORT SWORD

3. •• Fine carved blade. By MASAHIRO. Dated 1665. Guard, kodzuka and mounts of shibuichi and skilful workmanship, ornamented with monkeys in various attitudes. Hilt covered with shark skin and wound with braid; black lacquer ribbed scabbard.

312—SHORT SWORD

5. •• Fine old blade, with carved group of the "Seven Household Gods." Signed by Tiotsuru. Dated 1685. Shibuichi tsuba ornamented with the figure of "God of Longevity." Signed by Toshi Yama. Kodzuka and mountings to correspond in design, and fine workmanship in gold and other metals. Hilt cord-wound. Scabbard of gold and brown lacquer.



313—SHORT SWORD

5. Fine blade. By KANEFUSHA. Dated 1653. Mountings of finely wrought shibuichi of wave design. Octopus on kodzuka; scabbard showing grains of wood.

314—SHORT SWORD

6. Fine blade, with wave edge. Signed by Yasuyoshi. Dated 1630. Hilt, scabbard, guard, chop sticks and kodzuka of solid silver, finely etched with crests and vine design, and shakudo mountings.

315—DAGGER

9. Fine old blade, with wave edge. Signed by Kaneyasu. Cord-wound hilt. Mountings and kodzuka, in exquisitely wrought solid silver. Black lacquer scabbard inlaid with leaves and blossoms of *Pawlonia Imperialis*, or Kiri.

316—DAGGER

5. Fine old blade. By BISHU OSAFUNE KIO-MITSU. Dated 1442. Mounts of iron, with "zogan" decoration; leather bound hilt; red and black leather scabbard, snake skin design.

317—DAGGER

14. Fine old blade, with engraved Sanscrit characters. Mountings, guard, kodzuka and kogai of solid gold and silver and other metals. Skilfully wrought and chiselled black lacquer scabbard.

318—DAGGER

5. Fine blade, with carved figure of Fudo and Sanscrit characters. Signed by Chiounsai. Dated 1845. Ornamentation of kodzuka: "Priest and farmer caught in a thunder storm." Mountings and kogai of silver and shibuichi of skilful workmanship. Black lacquer scabbard.

319—DAGGER

1. Blade by Norimitsu. Dated Bunmei, 1469. Iron guard, wrought in imitation of decayed wood mounts of iron and other metals. Curious lacquered scabbard.

320—DAGGER

12. Fine old blade. Carved dragon and Sanscrit characters. Signed by Noshiu Kaneshige. Date 1532. Kodzuka, chop sticks and mountings of exquisitely wrought silver in design of cloud forms and turbulent water. Black lacquer scabbard.

321—SHORT SWORD

17. •• Fine blade. By MASAHIDE. Dated 1815. Tsuba and fuchi of skilful workmanship, and signed "Seibundo, Kanazawa, Hiromichi." Kodzuka and kogai and mountings artistically wrought throughout in various metals. Powdered gold lacquer scabbard, ornamented with waves breaking over rocks, in gold lacquer, and shells in pearl, coral and tortoise shell. Birds in flight in relief in gold and silver.

322—SHORT SWORD

3. •• Fine old blade, with carved grooves. Signed "Dewa, no Daijo Fujiwara, Kunimichi." Dated 1630. Iron guard, ornamented with butterflies; shakudo kodzuka, with similar ornamentation; mounts and ornaments in iron and other metals. Brown lacquer scabbard, with birds and butterflies painted in gold and red.

323—SHORT SWORD

11. •• Fine blade, with carved grooves and Sanscrit characters. By HIROMITSU. Tsuba, kodzuka and mounts exquisitely wrought in solid silver and ornamented in relief and shakudo. Black lacquer scabbard and autumn leaf decoration.

324—MEDIUM LONG SWORD

3. •• Fine old blade. By MORI HISA. Dated 1665. Guard, kodzuka and mountings of wave designs and incrustated with gold; gold crayfish for menukis. Green lacquer scabbard with carved wave design.

325—LONG SWORD

4. •• Fine old blade. Signed "Bishu Osafune Kiomitsu." Dated 1567. Guard, kogai and mounting throughout finely wrought in various metals and ornamented in relief with golden dragons and chiselled wave designs. Scabbard of black lacquer and powdered mother-of-pearl.

326—SHORT SWORD

22. •• Fine old blade. Signed "Bishu Osafune Sukesada." Dated 1390. Kodzuka, chop sticks and mountings of solid silver and ornamented in relief with chrysanthemum and crests in gold and shakudo. Hilt wound with silver wire.

327—DAGGER

3. •• Fine old blade, with carved grooves. Signed "Nagasoné Okimasa." Dated 1662. Tsuba, fuchi and kodzuka of red bronze, ornamented in relief; hilt bound with leather; scabbard lacquered in imitation of leather.



328—*DAGGER*

15. " Fine old blade, with carved grooves and wave edge. Signed "Nagasoné Okisato." 1665. Mounts in shibuichi, gold and silver skilfully wrought in designs of storm dragon, fire emblems and cloud forms. Hilt wound with white silk cord and a band of shibuichi and gold with dragon in high relief. Scabbard decorated with a dragon, cloud forms and fire emblem executed in gold and other lacquers.

329—*LONG SWORD*

5. " Fine old blade. Signed "Bishu Osafune Moriiye. Dated 1263. Iron guard, with "zogan" ornamentation. Mountings of silver, with carved chrysanthemums; fine black lacquer scabbard; shark-skin hilt wound with cord.

330—*SHORT SWORD*

14. " Fine old blade. Signed "Yoshimasa." Dated 1290. Artistic guard, in design of two storks, in open and chisel work. Kodzuka mounts and ornaments of shakudo, beautifully wrought and inlaid with precious metals. Black lacquer scabbard.

331—*LONG SWORD*

6. " Fine old blade. By MASAFUSA, and dated 1377. Shakudo guard, finely executed pierced work. Mounts and ornaments of shakudo and gold; shark-skin hilt wound with black cord, and scabbard of polished shark skin.

332—*LONG SWORD*

5. " Fine old blade, with wave edge. Signed by Takamitsu. Yellow bronze guard and mounts and golden menuki; shark-skin hilt wound with heavy cord, and polished shark-skin scabbard.

333—*SHORT SWORD*

18. " Fine blade, with carved Sanscrit characters. Signed by Takamitsu. Dated eighth month, 1377. Tsuba, kodzuka, mounts and ornaments of solid silver, exquisitely wrought with chrysanthemum flowers in relief in gold. Etched kodzuka. Lacquered scabbard, edged with silver of bamboo design; hilt wound with whalebone.

334—*SHORT SWORD*

22. " Fine blade, with carved grooves. Signed by Masa Akira. Dated 1850. Solid silver hilt and scabbard artistically ornamented in relief with carved designs of dragon and hōwō bird and flowers, which are inlaid with gold.

335—*DAGGER*

57. " Fine blade. Signed by Soshu No Diu. 1504. Guard, kodzuka, mountings and ornaments finely wrought in shibuichi, gold and silver; shark-skin hilt; lacquered scabbard.

336—*SHORT SWORD*

10. " Fine old blade, with carved grooves. Signed by Moriye. Dated 1263. Shibuichi guard and shakudo. Kodzuka, mounts and ornaments in designs of children's toys, wrought in gold, silver, red bronze and other metals. Black and gold lacquer scabbard.

337—*DRESS SWORD*

17. " Fine old blade. Signed by Sukesada, and dated 1542. Guard and mounts of solid silver and finely engraved. Menuki of shakudo and gold. Hilt covered with shark skin; powdered black lacquer scabbard, inlaid with gold leaf mosaics.

338—*DAGGER*

11. " Fine old blade. Signed by Kanenawo, and dated 1470. Hilt, guard and mounts of shibuichi, ornamented with figures and children at play; wrought in high relief in gold, silver and shakudo. Black lacquer scabbard and raised leaf patterns.

339—*MEDIUM LONG SWORD*

37. " Fine old blade; carved. Signed by Munemitsu, and inscribed "A happy day in August of 1505." Guard, kodzuka, mountings and ornaments beautifully wrought in silver and gold. Artistic specimen, and known as the Dragon-fly Sword.

340—*SHORT SWORD*

10. " Fine old blade. Signed "Kiomitsu," and dated 1550. Guard, kodzuka and mountings of solid gold, silver and shakudo. Hilt of shark skin wound with cord; black lacquer scabbard, decorated with bamboo branches.

341—*DAIMIO DRESS SWORD*

52. " Fine old blade. Signed by Sakesada. Dated 1522. Guards, mounts and ornaments beautifully wrought in shakudo and gold. Shark-skin hilt wound with brown cord; aventurine lacquer scabbard, which, together with all the mounts, is ornamented with the crests of the royal owner in gold, and many times repeated.

342—*MEDIUM LONG SWORD*

5. " Fine old blade. Signed by Kunesada, and dated 1630. Guard, kodzuka, mount and ornaments finely wrought in Gorosa bronze and red copper. Iron damascened hilt wound with cord; lacquer scabbard.

343—*SHORT SWORD*

32. " Fine old blade, with carved grooves and wave edge. Signed Kunesada. Dated 1370. Elaborate silver mounts and ornaments, beautifully wrought in wave design, with relief ornamentation of gold leaves and twigs. Lacquered scabbard, with impressed Kiri crests. An artistic specimen.

344—SHORT SWORD

13. " Fine old blade, elaborately carved with dragon, sceptre and Sanscrit characters. Signed by Kiosuke, and dated 1682. Guard, kodzuka, mounts and ornaments skilfully wrought in shibuichi and precious metals in designs of dragons, Dog Fos and peonies. Black lacquer scabbard; shark-skin hilt.

345—DAGGER

8. " Fine old blade. Kodzuka and mounts of solid silver, beautifully wrought in relief ornamentation of chrysanthemum flowers. Shark-skin hilt wound with cord; lacquer scabbard in imitation of wood grains.

346—DAGGER

6. " Blade. Signed "Sagami no Kuni Ju." *About fourteenth century.* Bamboo hilt and scabbard, with iron mounts in the style of Miochins.

347—LONG SWORD

4. " Fine old blade. Signed by Kane Masa. Dated 1454. Shakudo guard, with relief ornamentation of river and mountain scenery, inlaid with gold and silver. Shark-skin hilt wound with black cord; black lacquer scabbard.

348—LONG SWORD

4. " Fine blade. Signed by Kuni-Shige. Iron guard, with dragon in relief and inlaid with gold; mounts and ornaments of iron and other metal. Hilt of shark skin and leather; brown lacquer scabbard.

349—DAIMIO DRESS SWORD

- 5-2. " Fine blade, with wave edge. Signed by Kuni-Mune. Elaborate mountings in gold and gilded bronze and chased; ornamented with the crest of Nabeshima Hizen-no-kami, Daimio of Hizen. Shark-skin hilt scabbard of fine aventurine lacquer, decorated with foliated scrolls, delicately pencilled in gold.

350—LONG SWORD

37. " Fine blade, with carved grooves. Signed by Masaoku. Date about 1600. Guard of silver, skilfully wrought, of a design of serpent. Shibuichi mounts finely wrought; scabbard in imitation of decayed wood, with a life-like serpent, wrought in silver and copper, emerging from holes in the wood.

351—LONG SWORD

5. " Fine blade, with wave edge. By Kaneshigé. Date 1445-49. Guard of iron, with openwork panels and gold inlays; mounts and ornaments of iron and other metals. Shark-skin and cord-wound hilt; mottled red and black lacquer scabbard.

352—LONG SWORD

3. .. Fine blade. By MUNE-TSUGE, the most celebrated sword maker of modern times. Guard and mounts of iron, with relief ornamentation of gold and other metals. Hilt bound with braid; variegated lacquer scabbard.

353—MEDIUM LONG SWORD

17. .. Fine old blade. By KIO MITSU. Dated 1442. Shakudo and gold guard of openwork design. Monkey with horse under a pine tree; kodzuka and mounts wrought in shakudo and precious metals. Mottled red and black lacquer scabbard.

354—SWORD BLADE

3. .. By KUNISHIGE. Date, Yempo era (1672).

355—SWORD BLADE

3. .. By HIRO-MITSU. Date, Keicho era (1595).

356—LONG SWORD

3. .. Fine blade. By KUNI-YOSHI. Date, 1801-1804. Guard and mounts of iron inlaid with gold and other metals. Shark-skin hilt wound with black braid.

357—MEDIUM LONG SWORD

4. .. Fine old blade. By SUKI-SADA. Dated 1522. Iron guard of openwork design and zogan ornamentation; mounts and ornaments of iron and damascened gold. Shark-skin hilt; lacquered scabbard.

358—FINE OLD SWORD BLADE

8. .. By SUKE-MUNE. Dated 1186.

359—FINE OLD LONG SWORD BLADE

5. .. By KUNI-SUKE. Date, Kwanyei era (1623).

360—LONG SWORD

4. .. Fine old blade. By SUKE-SADA. Date, Kwanyei era (1623). Iron guard, with spirited battle scene, wrought in openwork and in relief, inlaid with gold and other metals. Shark skin and silk braid hilt; lacquer scabbard.

361—LONG SWORD

4. .. Fine old blade. By HIRO-SUKE. Date, Kwambun era (1660). Guard and mounts of iron, with relief ornamentation in gold and other metals; red copper and gold menuki demons. Shark-skin hilt and brown lacquer scabbard.

362—FINE OLD SWORD BLADE

4. .. By TADA-KUNI. Dated 1347.

363—MEDIUM LONG SWORD

Fine old blade. Guard, kodzuka, mounts and ornaments of yellow bronze and other metals. Shark skin and leather bound hilt; lacquer scabbard.

364—FINE LONG SWORD BLADE

By KUNE-HIRO.

365—LONG SWORD

Fine blade, with wave edge. Iron guard, with zogan rim. Mounts and ornaments of shakudo. Hilt of shark skin and silk braid; lacquered scabbard.

366—LONG SWORD

Fine keen blade. Guard and mounts of iron, in relief.

367—LONG SWORD

Fine old blade. By OMURA KABOKU. Date, *about sixteenth century*. Iron guard and mounts ornamented in relief, gold and other metals. Red and black lacquer scabbard.

368—SHORT SWORD BLADE

By TAMEIYE. Date, Kwanyei era (1623).

369—MEDIUM LONG SWORD

Fine blade, with wave edge. By KANEMOTO. Date, *about 1600*. Guard and mounts of iron, ornamented in relief with gold and silver. Hilt of shark skin and gilt braid; lacquer scabbard.

370—LONG SWORD

Fine keen blade. Iron guard of openwork design, inlaid with gold mounts and ornaments of various metals. Shark-skin hilt; black lacquer scabbard.

371—LONG SWORD BLADE

By YAMADA SHIKI. Dated 5th year of Tempo (1834).

372—FINE OLD LONG SWORD BLADE

By KUNISHIGE. Date, Yempo era (1672).

373—VERY LONG SWORD BLADE

Finely wrought. By SUKE-SADA. Date, *about Keicho era (1600)*.

374—LONG SWORD

Fine blade. By TADA. *Fifteenth century*. Iron guard of pierced design, damascened iron mounts. Shark skin and leather bound hilt; red and aventurine lacquer scabbard.



375—LONG SWORD

3. .. Fine blade. By KANE-SHIGE. Date, Keicho era (1595). Guard of iron in openwork design; warrior and pine tree, gold and copper inlays. Shark skin and silk braid hilt; black lacquer scabbard.

376—LONG SWORD BLADE

3. .. By IYE TSUKURU. *About fifteenth century.*

377—LONG SWORD

3. .. Blade by YOSHIMASA. *Fifteenth century*, and signed. Guard of red bronze, chiselled and ornamented in relief. Mountings of shakudo, with bamboo branches in gold. Shark skin with braid wound hilt; black lacquered scabbard ornamented with gold.

378—LONG SWORD BLADE

3. .. *Fourteenth century.*

379—TWO SHORT SWORD BLADES

2. .. (a) By KANE-UJI. *Sixteenth century.*  
(b) Unsigned. *Eighteenth century.*

380—LONG SWORD

2. .. Fine blade. By TSUGU-HIRO. Date, about 1670. Iron sword guard of openwork design; mounts and ornaments of shakudo, shibuichi and gold. Shark-skin hilt wound with braid; lacquer scabbard.

381—MEDIUM LONG SWORD

2. .. By KIO-SADA. Guard, mounts and ornaments of iron and other metals.

382—LONG SWORD

4. .. Fine old blade. Signed with crest. *Sixteenth century.* Guard, kogai, mounts and ornaments beautifully wrought in shakudo and silver and ornamented throughout with marshmallow leaves and vines. Shark-skin hilt bound with silk braid; lacquered scabbard, with mother-of-pearl *soufflé*.

383—SHORT SWORD

3. .. Fine blade. By KATSU-KUNI. Date. Fine shakudo guard, with insects and other designs in relief in gold, copper and other metals. Bronze kodzuka and mounts. Shark skin and brown braid hilt; mottled lacquer scabbard.

384—SHORT SWORD BLADE

2. .. Of fine quality. Made by SADAMUNE, pupil of Masamune. Date, 1340.

385—SHORT SWORD

2. " Fine blade. Probably by TADA-KUNI. Iron guard, finely wrought in openwork peony design; kodzuka and mounts of shibuichi and shakudo and gold. Hilt of shark skin and silk braid; lacquer scabbard.

386—MEDIUM LONG SWORD

13. " Fine old blade, with carved grooves and Sanscrit characters. Made by SUKE-HIRO. 1360. Shakudo guard, ornamented with three peonies and butterflies in gold and silver. Kodzuka and mounts of shibuichi; ornamented in relief with precious metals. Black lacquer scabbard.

387—DAGGER

13. " Carved blade. Has part inscription of Bizen province. *Sixteenth century*. Carved wood guard. Kodzuka, kogai and mounts of silver. Lacquered scabbard of bamboo design.

388—SHORT SWORD

27. " Carved blade. By HOKUSO. Dated, Tenwa (1680). Kodzuka, kogai and elaborate mountings of solid silver, beautifully wrought and ornamented in relief with various fishes. Nashija scabbard, ornamented with shells and sea-weeds pencilled in gold lacquer.

389—DAGGER

5. " Blade by KANESADA. *Fifteenth century*. Guard, kodzuka and mounts of shibuichi and other metals, finely wrought. Shark-skin hilt wound with whalebone; mottled lacquered scabbard. Guard by Masanaga; fuichi by Iwama Naoyoshi.

390—DAGGER

7. " Blade by KİYOSHIGE. Date, 1765. Guard, mounts and ornaments of shibuichi and other metals, finely wrought. Hilt covered with openwork iron.

391—DAGGER

14. " Blade by SADAKAZU. *Fourteenth century*. Signed "Getsuzan Minamoto Sadakazu." Guard and mounts of carved ivory and ornaments of wrought copper. Bamboo hilt and scabbard. Ivory guard. Signed by Kwaigiokusai Masatsugu.

392—DAGGER

2. " Blade by YOSHIMITSU. *Sixteenth century*. Iron and bone mounts. Wood hilt and bone scabbard.

393—SHORT SWORD

22. " Blade by NAWONARI. *Seventeenth century*. Mounts of solid silver. Hilt and scabbard carved in a design of a dragon.



394—SHORT SWORD

3. .. Blade by NOBUSHIGE. *Fifteenth century*. Guard, kodzuka and mountings of yellow bronze. Lacquered scabbard, with carved decoration of cloud forms.

395—SHORT SWORD

4. .. Blade by TOSHI KATSU. Dated Keiwo, 1867. Guard, kodzuka and mounts of shibuichi, with finely wrought relief ornamentation in gold and other metals. Shark skin and silk braid hilt; lacquered scabbard, powdered with mother-of-pearl.

396—SHORT SWORD

3. .. Blade by FUJIWARA YUKI. *Sixteenth century*. Guard, kodzuka and mounts of iron, ornamented in relief with gold and other metals. Black lacquer scabbard.

397—SHORT SWORD

2. .. Blade by KUNI KATSU. Guard, kodzuka and mounts of iron, wrought in openwork. Mottled lacquered scabbard.

398—SHORT SWORD

1. .. Blade by SUKESADA. Dated 1660. Signed. Guard and mounts of iron, mottled black lacquer scabbard.

399—SHORT SWORD

2. .. Blade by SUKESADA. *Fifteenth century*. Signed. Iron guard, yellow bronze mountings.

400—SHORT SWORD

1. .. Carved blade. By BISHU OSAFUNE. *Fifteenth century*, and signed. Guard and mountings of iron and other metals. Black lacquer scabbard.

401—SHORT SWORD

3. .. Blade by NAWOHARU. *Sixteenth century*. Guard, kodzuka, kogai and mounts of iron, shakudo and other metals. Black lacquer scabbard.

402—SHORT SWORD

6. .. Blade by KUNISHIGE. Signed "Hasébé Kunishige." *Fifteenth century*. Guard and mounts of shakudo, with figure of Hotei and children in relief in gold and silver. Hilt of shark skin wound with braid; corrugated wood scabbard.

403—SHORT SWORD

3. .. Blade by KANEKAGE of Seki, province of Mino. *Sixteenth century*. Guard, kodzuka and mounts of shibuichi, of skilful workmanship. Carved lacquered scabbard, ornamented with palace views and landscapes. Guard is by Nara Toshiharu.

404—LONG SWORD

11. " Blade. By JUMEI. Dated 1720, and signed. Finely wrought shakudo and wrought guard; elaborate mounts of silver finished in shakudo. Hilt wound with whalebone, and black lacquer scabbard.

405—LONG SWORD

4. " Blade by MORIYE. Dated 1263, and signed. Guard, kogai and mounts of shakudo and gold, finely wrought. Black lacquer ribbed scabbard.

406—LONG SWORD

3. " Blade by ARITAKA, and signed. Iron guard of fine openwork design, "The thousand storks." Shark skin and braid wound hilt; black lacquer scabbard.

407—LONG SWORD

3. " Blade by NAWOTANE. *Seventeenth century*. Signed. Guard and mounts of iron, inlaid with gold. Lacquered shark-skin scabbard.

408—LONG SWORD

1. " Blade by KANE KUNI of Sesshū. Fifteenth century. Openwork iron guard and yellow bronze mounts.

409—LONG SWORD

2. " Blade by NAGAMASA. Signed "Fujiwara Nagamasa Korewo tsukuru." *Sixteenth century*. Openwork iron guard, shakudo mounts inlaid with gold and other metals.

410—LONG SWORD

2. " Blade by HIROMITSU. *Fifteenth century*. Signed. Iron guard of openwork design. Shark skin and braided hilt; black lacquer scabbard.

411—TWO LONG SWORDS

1. " Without guards. Blades by HAYAFUNÉ. *Seventeenth century*. Blade by NAWONORI. *Sixteenth century*.

412—JAPANESE LADY'S DAGGER

2. " Blade carved with dragon and characters. Metal work mounts and lacquer scabbard.

413—DAGGER

2. " Keen blade. Black lacquer hilt and scabbard. Decoration of three-clawed dragon in red and gold lacquer.

414—DAGGER

27. " Fine keen blade. Hilt and scabbard of ivory, and artistically ornamented with numerous figures of Japanese children at play, and garden scenes. Carved in high relief.

415—DAGGER

5. " Fine blade. Hilt and scabbard in design of a dragon; carved and lacquered silver mounts.

416—DAGGER

11. " Fine carved blade. Mountings throughout of silver, wrought in design of cloud forms; menikis in gold and other metals. Black lacquer hilt and scabbard, ornamented with dragons and cloud forms, pencilled in gold and silver lacquers.

417—SHORT SWORD

11. " Fine blade, with carved masks. Kodzuka and mountings of mask design in repoussé and other metals. Leather wound hilt and natural wood scabbard.

418—SHORT SWORD

5. " Narrow blade. Mountings and ornaments of bone and ivory. Natural wood hilt, kodzuka and scabbard.

419—SHORT SWORD

15. " Fine blade, with carved grooves. Kodzuka, mountings and ornaments of shibuichi of red bronze; ornamented in relief with rabbits and grasses in gold and shakudo. Shark-skin hilt; black lacquer scabbard, with gold leaf mosaics.

420—SHORT SWORD

19. " Keen blade. Hilt and scabbard of natural wood and ornamented in relief with a serpent, snail and frog, wrought in red copper. Chrysanthemum, bamboo and grasses, incrusting in mother-of-pearl and lead.

421—SHORT SWORD

20. " Keen blade. Guard, kodzuka and mountings of shakudo, gold and other metals, finely wrought. Shark skin and braided hilt; black lacquer ribbed scabbard.

422—SHORT SWORD

1. " Blade not signed. Kodzuka, chop sticks and ornaments of carved bone and ivory. Wood hilt and scabbard.

423—SHORT SWORD

7. " Fine keen blade. Guard wrought in red bronze in design of a demon. Kodzuka mounts and ornaments of gold, shibuichi and other metals, beautifully wrought. Shark skin and braided hilt; brown lacquer scabbard.

424—SHORT SWORD

12. " Fine blade, with carved grooves. Silver guard. Kodzuka mounts and ornaments of shakudo, gold and silver of fine workmanship. Shark skin and braided hilt; black lacquer scabbard incrustated with various small shells.

425—SHORT SWORD

3. " Keen blade. Natural wood hilt and scabbard, the latter incrustated with numerous pieces of mother-of-pearl.

426—SHORT SWORD

41. " Fine double-edge blade, with openwork carving of dragon coiling round a sword blade. Hilt and scabbard of natural wood. Carved in design of a sceptre. Old Chinese specimen.

427—SHORT SWORD

2. " Fine blade, with carved groove. Yellow bronze guard and mounts, with chiselled and relief ornamentation: Shoki the demon destroyer, and other designs. Shark skin and braided hilt; lacquered scabbard.

428—SHORT SWORD

3. " Keen blade, with wave edge. Shakudo and iron guard and mounts, ornamented in relief with wave and shell design; shibuichi kodzuka. Lacquer scabbard.

429—SHORT SWORD

2. " Fine slender blade. Shibuichi guard ornamented with fish nets and birds in flight in gold and shakudo. Mounts and ornaments of gold and other metals, finely wrought. Shark skin and braided hilt; natural wood scabbard.

430—SHORT SWORD

3. " Heavy blade. Shakudo guard wrought in openwork; kodzuka mounts and ornaments in shakudo, ornamented in relief and other metals. Shark skin and braided hilt; scabbard covered with shark skin.

431—SHORT SWORD

2. " Fine keen blade. Guard, kodzuka and mounts of shakudo and ornamented in relief in gold and other metals.

432—DOCTOR'S SWORD

16. " Wood blade. Inscribed "Industry, Honesty, Politeness and Justice." Iron guard of openwork. Torii design. Kodzuka and mounts artistically wrought in gold, silver, red bronze and other metals. Variegated lacquer hilt and scabbard.

433—SHORT SWORD

3. " Fine blade, with wave edge. Shibuichi guard, ornamented with eagle perched on pine tree, chiselled and wrought in relief. Kodzuka and mounts wrought in various metals. Shark skin and braided hilt; scabbard lacquered in wood grains.

434—SHORT SWORD

2. " Fine keen blade. Guard of iron in openwork and relief ornamentation, rimmed with shakudo mounts and ornaments, finely wrought in shakudo, silver and gold.

435—SHORT SWORD

3. " Keen blade, with wave edge. Iron guard, decorated with silver and other metals. Kodzuka and mounts of shibuichi, with floral sprays in relief in various metals. Shark-skin hilt; black lacquer scabbard, with bird and butterfly in mother-of-pearl, lead and gold lacquer.

436—SHORT SWORD

3. " Keen blade, with wave edge. Guard, kodzuka and mounts of shibuichi, ornamented in relief, with dragon and other designs in gold, silver and shakudo. Black lacquer scabbard.

437—SHORT SWORD

3. " Blade, with carved grooves. Guard, kodzuka and mountings of iron, ornamented with gold and silver. Brown lacquer scabbard.

438—SHORT SWORD

2. " Fine blade, with wave edge. Iron guard of openwork leaf design. Shakudo mounts with gilded dragons.

439—SHORT SWORD

3. " Keen blade. Guard, kodzuka and mounts of iron, with dragon-flies and characters in gold and silver. Variegated lacquer scabbard.

440—ANCIENT CHINESE SWORD

52. " Iron hilt. Scabbard artistically ornamented with numerous dragons and cloud forms carved in relief and incrustated with ivory and mother-of-pearl.

441—LONG SWORD

2. " Heavy blade; iron guard, finely wrought in openwork. Hōwō bird, kodzuka and mounts of gorosa bronze. Shark skin and braid mount hilt; black lacquer scabbard.

442—LONG SWORD

2. " Fine keen blade. Guard, kodzuka and mounts with relief and openwork ornamentation in gold and other metals. Scabbard inlaid with mother-of-pearl.



2. .  
443—LONG SWORD

2. . Fine blade. Guard and mounts of shakudo, engraved and damascened in gold. Shark skin and braided hilt; scabbard lacquered in imitation of malachite.

17. . 444—DAIMIO DRESS SWORD

17. . Fine keen blade. Guard and mounts of gilded bronze. Shark skin and braid hilt. Nashiji lacquered scabbard, ornamented with Tycoons' crests in gold.

2. . 445—LONG SWORD

2. . Guard and mounts of iron, the former wrought in openwork. Scabbard lacquered in imitation of the bark of a tree.

2. . 446—LONG SWORD

2. . Fine keen blade. Guard of shibuichi rimmed with silver, chiselled and relief ornamentation; mounts of shakudo, ornamented with gilded dragons. Black lacquer scabbard, with bird and wave designs carved in low relief.

12. . 447—DAIMIO DRESS SWORD

12. . Fine heavy blade. Guard and mounts of iron, ornamented with numerous kiri crests in gold damascene. Hilt wound with shark skin and white braid; black lacquer scabbard, with numerous kiri crests in gold.

4. . 448—LONG SWORD

4. . Fine keen blade. Guard and mounts of shakudo, ornamented in relief with gold, red bronze and other metals. Lacquered scabbard inlaid with mother-of-pearl.

4. . 449—LONG SWORD

4. . Keen blade, with wave edge. Iron guard, with figure of Shoki and wave design wrought in relief. Mounts of shakudo. Mottled lacquer scabbard.

2. . 450—LONG SWORD

2. . Fine blade, with carved grooves. Guard and kodzuka of iron. Mounts of shakudo and gold; black lacquer ribbed scabbard.

4. . 451—LONG SWORD

4. . Fine slender blade, with carved grooves. Guard, kodzuka and mounts of iron, ornamented in relief gold, bronze and other metals. Hilt and scabbard lacquered in imitation of the bark of a tree.

2. . 452—LONG SWORD

2. . Fine blade. Guard of iron in openwork fan design. Shakudo mounts, ornamented in relief and other metals. Black and red lacquer scabbard.

453—LONG SWORD

2. . . Heavy blade. Guard and mounts of iron. Shark skin and leather wound hilt; scabbard lacquered and powdered with mother-of-pearl.

454—TWO LONG SWORDS

Guards and mountings of iron and other metals. Lacquered scabbards.

5. . . 455—TWO LONG SWORDS

Guards and mountings of iron. Shark skin and braid wound hilts; lacquered scabbards.

456—TWO LONG SWORDS

Iron and shakudo mountings; one without guard.

2. . . 457—TWO LONG SWORDS

Both without guards.

458—TWO SWORDS

One long, the other short. Iron guards and mountings.

10. . . 459—TWO SHORT SWORDS

One with guard and mountings in yellow bronze; the other with guard and mountings in iron.

460—TWO SHORT SWORDS

One with guard and mountings in yellow bronze; the other with guard and mountings in iron.

461—THREE SHORT SWORDS

Guards and mountings in various metals.

MISCELLANEOUS OBJECTS

4/ . . 462—TWO WATER BOTTLES

Antique red earthenware.

5. . . 463—SET OF FIVE PLATES

Illustrating the art of cloisonné enamel.

5. . . 464—PLAQUE

Japanese cloisonné enamel. Design of crab and floral vine on a turquoise blue ground.

Diameter, 12 inches.



465—PLAQUE

6. .. Japanese cloisonné enamel. Brocade designs and dragon medallion in low tones of enamels.

*Diameter, 12 inches.*

466—PLAQUE

6. .. Japanese cloisonné enamel. Floral brocade and other designs in finely combined enamels.

*Diameter, 12 inches.*

467—PLAQUE

9. .. Old Japanese "Shippo" or cloisonné enamel. Medallion designs of birds, flowers and brocade patterns in low tones of enamels.

*Diameter, 12 inches.*

468—PLAQUE

1. .. Old Turkish brass. Arabic inscriptions in repoussé.

*Diameter, 16 inches.*

469—BENARES PLAQUE

1. .. Inlaid with brass and silver.

*Diameter, 12 inches.*

470—SWAN-NECK BOTTLE

4. .. Old Persian brass. Engraved ornamentation.

*Height, 17 inches.*

471—TURKISH YATAGAN

10. .. Damascened and inlaid blade. Ivory hilt incrusting with coral.

472—ANTIQUE FRENCH RAPIER

4. .. Engraved blade.

473—ANCIENT BROAD SWORD

4. .. Leather wound hilt and scabbard. Both sides of blade covered with damascened inscriptions.

474—ANCIENT "BUCKIE"

3. .. Used by the Kolapore cavalry.

475—ANTIQUE CIRCASSIAN DAGGER

2. .. Damascened inscription on blade. Bone hilt.

476—ANTIQUE JAVANESE KRIS

6. .. Carved wood hilt. Repoussé brass scabbard.

477—ANTIQUE PERSIAN DIRK

1. .. Engraved blade. Damascened hilt and scabbard.

478—ANTIQUE HINDOO "KATAR"

5. . . Used in the district of Alwar.

479—ANTIQUE JAPANESE HELMET

4. . . Iron; ornamented with crest and mayadate in brass.

480—ANTIQUE JAPANESE HELMET

5. . . Finely wrought in iron.

481—THREE ANTIQUE JAPANESE BRONZE HAND MIRRORS

2. . . With relief ornamentations.

482—FOUR ANTIQUE JAPANESE BRONZE MIRRORS

2. . . Relief ornamentation.

483—BRONZE TEMPLE BELL

2. . . Old Japanese. Archaic design in relief casting.

484—BOTTLE-SHAPED VASE

4. . . Tall, slender form. Old Japanese bronze.

Height, 11 inches.

485—BRONZE BOTTLE-SHAPED VASE

5. . . Globular body, with tall tubular neck.

Height, 10 inches.

486—SHRINE CANDLESTICK

3. . . Old Japanese bronze.

Height, 11 inches.

487—BRONZE VASE

4. . . With wide flange at mouth. Old Japanese. Decoration of archaic design.

Height, 9½ inches.

488—BRONZE VASE

14. . . Antique Japanese. Wide funnel shape, on a bronze stand to represent turbulent water.

Height, 10 inches; diameter, 14 inches.

489—ANTIQUE SHRINE BUDDHA

15. . . The figure standing on a base of lotus design. All in carved wood and gilded.

Height, 30 inches.

490—TWO PIECES JAPANESE CREPE

4. . . Of fine design.

491—FOUR SQUARES

5. . . Old Japanese brocades of various designs.

492—THREE SQUARES

4. . . Old Japanese. Of cloth-of-gold, brocade and silk crepe.

493—THREE FUKUSA'S

8. . . Old Japanese tapestry and brocade.

494—ANTIQUÉ JAPANESE JACKET

3. . . Brocade floral patterns and gold crest.

495—PRIEST'S ROBE

5. . . Antique Japanese brocade.

496—LENGTH OF BROCADE

3. . . Old Japanese. Bamboo branches woven in gold, sparrows in blue and white silk.

## JAPANESE COLOR PRINTS

497—THREE PRINTS. By HIROSHIGE. *Nineteenth century*

- 7.50
- (a) Sea view of Miura in Sōshiū.
  - (b) View of the Shiojiri Mountain.
  - (c) View of Sagami River.

498—THREE PRINTS. By HIROSHIGE

- 4.50
- (a) View of Mishima.
  - (b) View of Mitsuke.
  - (c) View of Tsukudajima.

499—THREE PRINTS. By HIROSHIGE

- 7.50
- (a) Salt making—View of Sea Beach and Pine Trees.
  - (b) The Saruwaka Street seen from Uyeno Park, Tokio.
  - (c) View of Mishima—The Torii and Street Scenes.

500—TWO PRINTS. By HIROSHIGE

- {
- (a) The Maizaka (one of the 53 Tokaido series).
  - (b) The Okitsu (one of the 53 Tokaido series).

501—FOUR PRINTS. By HIROSHIGE

5. . .
- (a) View of Shimada—The Ferry of Oigawa.
  - (b) View of Odawara—Fishermen's Village.
  - (c) View of Numadsu—Fuji: Winter's Morning.
  - (d) View of Yoshiwara—Fuji and Marsh.

502—THREE PRINTS

2. " (a) The fire tower, Akabane, Yedo (one of the 36 prides of Yedo),  
by HIROSHIGE and TOYOKUNI.  
(b) Fish market of Nihonbashi, Yedo (one of the 36 prides of Yedo),  
by HIROSHIGE and TOYOKUNI.  
(c) View of Takanawa—moonlight evening, by HIROSHIGE.

503—THREE PRINTS. By HIROSHIGE

2. " (a) View of Narumi (one of the 53 Tokaido series).  
(b) View of Maiko (one of the 53 Tokaido series).  
(c) View of Kamoda—Plum Garden in Blossom.

504—TWO PRINTS. By HIROSHIGE

2. " (a) The "Yechigoya Dry-goods Store" on Surugacho, Yedo.  
(b) The Sagami River—Men on Rafts.

505—THREE SMALL PRINTS. By HOKUSAI. 1760-1849

5. " (a) Mother and child.  
(b) View of Benten temple, Susaki, Tokio.  
(c) Fagot carrier.

506—FOUR PRINTS. By HOKUSAI

5. " (a) Fuji reflected in sake cup.  
(b) Fuji seen from a window.  
(c) Fuji seen from a Shoji (origin of kakemono painting).  
(d) Fuji and pine groves.

507—FOUR PRINTS. By HOKUSAI

3. " (a) Fuji and a large iron pan.  
(b) Cave dwellers and Fujiyama.  
(c) Fuji seen from the Konyamachi (a street of dyeing houses).  
(d) Fuji and a well.

508—THREE PRINTS. By HOKUSAI

2. " (a) "The Sanhaku no Fuji," or Fuji in snow.  
(b) Fuji viewed from the valley.  
(c) The Fuji, hawk and egg-plants (symbolic objects of good dreams).

509—FOUR PRINTS. By HOKUSAI

3. " (a) Fuji and waterfall.  
(b) Fuji—winter's morning.  
(c) Fuji under moonlight.  
(d) Fuji and wavy sea.

510—FOUR PRINTS. By HOKUSAI

2. 5. 1.  
(a) Fuji viewed from the Takébé.  
(b) Fuji and shower storm and lightning.  
(c) Fuji viewed by Poet Fumibé.  
(d) Fuji seen from Susaki, Tokio.

511—THREE PRINTS. By HOKUSAI

3. 5. 1.  
(a) Views of Fuji and the seven bridges.  
(b) Fuji and evening views of Shimadaga-hana.  
(c) Fuji seen from Yatsugadake, in Shinshiū.

512—FOUR PRINTS. By HOKUSAI

7. 1.  
(a) Fuji from Tsutsumigoye.  
(b) Fuji from the Oishidera temple.  
(c) Fuji and ascending dragon.  
(d) Fuji seen from ocean.

(From the Hundred Views of Fuji series.)

513—FOUR PRINTS. By HOKUSAI

2. 1. 1.  
(a) Fuji viewed from bamboo forest.  
(b) Fuji seen from Tōtomi province.  
(c) The foot of Fuji.  
(d) Fuji, sketched by an artist in field.

(From the Hundred Views of Fuji series.)

514—SET OF FOUR PRINTS. By HOKUSAI

14. 1.  
(a) View of Sekibanzawa of Koshiū.  
(b) Fuji seen from a mountain top in Yenshiū.  
(c) Views of Fuji and roof of the Hongwauji temple, Yedo.  
(d) View of Fujimiga hara—Cooper at Work.

515—PRINT. By HOKUSEI, pupil of Shunkosai, 1830

4. 1.  
Two actors—Arashi Dan hachi as Nawosuke and Fujikawa Tomokichi as Osoté, wife of Yomoshichi.

516—TWO PRINTS. By KUNICHKA. Nineteenth century.

1. 5. 1.  
(a) An actor as Kono Moronawo.  
(b) Portrait of Yenia Hangan.

(From the historical play, "Loyal Ronin.")

517—PRINT. By KUNICHKA

1. 5. 1.  
Young man cutting iris flowers—iris pool and board bridges.

518—THREE PRINTS. By KUNISADA. *Nineteenth century*

(a) Young nobleman and wife, seated. Sake cups and writing materials.

(b) Actor Bando Mitsugoro as Inenoga Hambei.

(c) Actor Gennosuké as Soga no Goro.

519—FOUR PRINTS. By KUNISADA

(a) Actor Kataoka Ichizo.

(b) Actor Mitsugoro as Hambei.

(c) Actor Nakamura Shikan as Soga no Goro.

(d) Actor Nakamura Shikan as Akugenda Yoshihira.

520—FOUR PRINTS. By KUNISADA

(a) Actor Matsumoto Koshiro in rôle of Hinata Kagekiyo.

(b) Actor Iwai Hanshiro as Geisha Kohina.

(c) Actor Sanjuro.

(d) Actor Segawa Kinkunjo.

521—FOUR PRINTS. By KUNISADA

(a) Portrait of Actor Seki Sanjuro as Kuto-Zayemon.

(b) Actor Sanjuro as Chokichi.

(c) Actor Arashi Kwanjuro as Omgadake.

(d) Actor Iwai Hanshiro as Kohina.

522—THREE PRINTS. By KUNISADA

(a) Actor Iwai Hanshiro as Girl Kohina.

(b) Actor Bando Mitsugoro.

(c) Actor Shikan as Gioshi Shakura.

523—TWO PRINTS. By KUNISADA. 1860

(a) View of Mishima (one of the Tokaido series).

(b) View of Shirasuga (one of the Tokaido series).

524—FOUR PRINTS. By KUNIYOSHI. *Nineteenth century*

(a) Nakamura Shikan in character of Nagoya Sanzo.

(b) Actor Seki Sanjuro.

(c) Actor Bando Minosuke.

(d) Actor Onoye Kikugoro.

525—SET OF THREE PRINTS. By KUNIYOSHI

Scene of a famous council of war.

NOTE—This gathering took place at Hiogo before the Shogun Ashikaga Takauji, founder of the Ashikaga House, 1335-1392 A.D., to celebrate an expected victory over the rival house of Hōjō.



526—*FOUR PRINTS*. By KUNISADA. 1860

- (a) Actor Bando Mitsugoro.
- (b) Actor Nakamura Shikan.
- (c) Actor Ichikawa Danzō.
- (d) Actor Matsumoto Koshiro.

527—*TWO PRINTS*. By OKA-KOURA SHIOU-SOU

- (a) The monkey and the dolphin.
- (b) The hare and the frogs.

528—*TWO PRINTS*. By EDA-SADA-SHIKO

- (a) The crayfish and her daughter.
- (b) The rat and the oyster.

529—*TWO PRINTS*. By SADATORA

- (a) Two actors. The Nippon bashi and street scene in the distance.
- (b) Two actors. Bridge, river and theatre buildings.

530—*THREE PRINTS*. By SHUNCHO

- (a) Boys' festival in May.
- (b) A young girl receiving guests during a festive season.
- (c) Actor Tachibana Sabro and a geisha girl.

531—*TWO PRINTS*. By TOYOKUNI

- (a) Enjoying sake in a tea-house. Summer time.
- (b) A young Samurai.

532—*THREE PRINTS*. By KANO TOMONOBOU

- (a) The frog and the rat.
- (b) The fish and the cormorant.
- (c) The heron.

533—*SET OF SIX PRINTS*. By KADJI-TA HANKO

- (a) The fox without a tail.
- (b) The wolf and the stork.
- (c) The fox and the cat.
- (d) The sun and the frog.
- (e) The cock and the fox.
- (f) The tortoise and the two ducks.

534—*FOUR PRINTS*. By TOYOKUNI

- (a) Girl seated, a koto and music book at her side. View of Suma Bay in the background.
- (b) Actor Iwai Hanshiro.
- (c) Woman reading a love letter.
- (d) Woman resting. Hibachi and tabakohen near by.

23. { 535—THREE PRINTS. By TOYOKUNI

- (a) Actor Nakamura Shikan as Sukenari.
- (b) Actor Nakamura Shikan.
- (c) Actor Onoye Matsu-suke in character of Koheiji and his wife.

536—FOUR PRINTS. By UTAMARO

- (a) Two women engaged in dressmaking.
- (b) Barber and young woman.
- (c) Girl playing with a kitten.
- (d) Mother and child; enraged maid standing behind the mother.

21. 537—FOUR PRINTS. By UTAMARO

- (a) Group of three girls. Printed in fine orange, black, yellow, pink and blue.
- (b) Girl taking a writing lesson.
- (c) Woman carrying a child and holding an open umbrella.
- (d) Two lovers.

20. 538—FOUR PRINTS. By UTAMARO

- (a) Girl "Kara uta."
- (b) Girls "Hitomoto and Mototsuye."
- (c) The four sleepers.
- (d) Three courtesans and a girl attendant.

4. 539—TWO PRINTS

- (a) An actor enjoying his pipe. By YOSHIKUNI.
- (b) Two actors. By TOYOKUNI.

MISCELLANEOUS PRINTS

4. { 540—TWO PRINTS

- (a) View of Seto Bridge. By TOYOKUNI. *Nineteenth century.*
- (b) Girl making her toilet.

541—THREE PRINTS

- (a) Actor Arashi Kiosabro. By SHIGENOBU.
- (b) Actor Nakamura Utayenion. By HOKUSHIU.
- (c) Morning toilet style. By YOSHITOSHI. Prevailed during the Kokwa period (1843).

3. 542—THREE PRINTS

- (a) Young girls picking reeds. By HARUNOBU.
- (b) Woman promenading on the banks of Sumida River. By KEISAI-YEISEN.
- (c) The dove and the ant. By KAWA-NABE-KIYOSONI.

543—SIX PRINTS

(a) Set of three: Giants attempting to break a large iron tub. Warrior riding through a field on a moonlight eve. Portrait of Genzammi Yori-masa. By YOSHITOSHI.

(b) Geisha girl tuning her samisen.

(c) Merchant and a woman; inquisitive boy peeping from behind a curtain. From tenth act of a play called Chiūshingura. By SHUNYEI. *Nineteenth century.*

(d) Young man and young woman in a boat. By ISHIMINE. *Nineteenth century.*

544—FIVE PRINTS

(a) Set of four small prints. Studies of flowers, plants and vegetables. By ZESHIN. *Nineteenth century.*

(b) Fan designs. Unsigned.

545—EIGHT COLOR PRINTS

By FUSATANÉ, KIROSHIGE, HOSHIN, KUNIAKIRA, KUNICHKA, KUNISADA, KUNIYOSHI, TOYOKUNI.

Various subjects.

546—ELEVEN ENGRAVINGS AND DRAWINGS

Various subjects.

547—EIGHTEEN ENGRAVINGS

Black and white studies of landscape, various birds and trees.

548—TWO PAINTINGS ON PAPER

(a) A pilgrim. Painted in colors.

(b) Mountain scenery and cascade. In monotone.

549—PANEL

The image of "Dai nichii Kon Kai dan," one of the Buddhist saints, seated on a throne of lotus design. After an ancient Buddhist painting. Framed.

550—PANEL

Zizoson, sitting under tree. After an ancient Buddhist painting. Framed.

551—LARGE KAKEMONO

Shaka Nyorai, surrounded by his attendant deities, Nikko and Gekko Bosatsu, the demon army, and animal kingdom. Most minutely painted, in brilliant colors. *Late seventeenth century.*

552—SMALL KAKEMONO

Shaka Nyorai and his attendant deities. Riu ju Bosatsu and Batsuna Sonja. Painted in colors on silk. *Eighteenth century.*

553—KAKEMONO

2. 3 "Nō dancer Samba so." Painted in colors on silk. By BAITEI. *Nineteenth century.*

554—KAKEMONO

- / 5 Lion and cub. Painted in monochrome on silk. By KANO GIOKUYEN. *Nineteenth century.*

555—KAKEMONO

- / 1 Group of tigers. In monochrome on silk. By KANO GIOKUYEN. *Nineteenth century.*

556—KAKEMONO

2. 0 Group of tortoises, rocks and river. Painted in delicate colors on silk. By TENGAKE GANJO. *Eighteenth century.*

557—KAKEMONO

3. 1 Landscapes—a moonlight evening. Painted in monochrome on silk. By KANO YOSHIN. *Eighteenth century.*

558—KAKEMONO

8. 1 A mounted nobleman and attendants. Painted in colors on silk. By FUJIWARA HIROZANE. *Eighteenth century.*

559—KAKEMONO

2. 0 Peony flowers and birds. Painted in colors on silk. By GENTAI. *Eighteenth century.*

560—KAKEMONO

- / 1 Birds and plum trees in blossom. Painted by OKADA SHOSAI. *Nineteenth century.*

561—KAKEMONO

- / 1 Sekirei birds and bamboo. Painted in colors on silk. By IPPO. *Nineteenth century.*

562—MAKIMONO

4. 1 Ensigns and badges of various daimios of old Japan, giving names of provinces and amount of annual revenues or incomes of each daimio.

563—KAKEMONO

2. 1 Sparrows and plum blossoms. Painted in colors on silk. By UNKOKU. *Eighteenth century.*

564—KAKEMONO

- / 1 The six famous poets and their poems. Painted in colors on silk. By IITSU, after Hōitsu. *Early nineteenth century.*

Chinese landscapes and figures. Finely painted in colors on silk. By NIKKA. Eighteenth century.

# BOOKS RELATING TO JAPAN

566—*Pictorial Arts of Japan*. By WM. ANDERSON. Four parts. Houghton, Mifflin & Co., 1886.

567—*L'Art Japonais*. Par LOUIS GONSE. 2 volumes. Paris, A. Quantin, 1883.

568—*Manners and Customs of the Japanese*. By AIMÉ HUMBERT. Translated by Mrs. CASHEL HOEY, and edited by H. W. BATES. Richard Bentley & Son, London.

569—*The Industries of Japan*. By J. J. REIN. A. C. Armstrong & Son, New York, 1889.

570—*Young Japan*. By J. R. BLACK. 2 volumes. London, Trubner & Co., 1880. Yokohama, Kelly & Co.

571—*Narrative of the Earl of Elgin's Mission to China and Japan in the Years 1857, 1858, 1859*. By LAWRENCE OLIPHANT. Harper & Brothers, 1860.

572—*History of Japan*. By FRANCIS OTTIWELL ADAMS. 2 volumes. Henry S. King & Co., London, 1875.

573—*Two Books: The Wonderful City of Tokio and Bear Worshippers of Yezo* (both by EDWARD GREY; Lee & Shepard, Boston, 1883-1884).

574—*Two Books: A Muramasa Blade. A Story of Feudalism in Old Japan* (by LOUIS WERTHEIMBER; Ticknor & Co., Boston, 1887) and *Japanese Homes and Their Surroundings* (by EDWARD S. MORSE; Ticknor & Co., 1886).

575—*Choson, the Land of the Morning Calm. A Sketch of Korea*. By PERCIVAL LOWELL. Ticknor & Co.

576—*Japanese Marks and Seals*. By JAMES LORD BOWES. Henry Sotheran & Co., London, 1882.

577—*Keramic Art of Japan* (two copies). By GEO. A. AUDSLEY and JAMES LORD BOWES. Henry Sotheran, London, 1881.

3. 57—*Japanese Pottery*. Edited by A. W. FRANKS. South Kensington Museum Art Hand-book.

1. 579—*Two Books: The Satsuma Rebellion* (by AUGUSTUS H. MOUNEY; John Murray, London) and *Jinrikisha Days in Japan* (by ELIZA RUHAMAH SCIDMORE; Harper & Brothers, 1891).

2. 580—*Things Japanese*. By BASIL HALL CHAMBERLAIN. London, 1891.

1. 581—*The Mikado's Empire*. By WM. ELLIOT GRIFFIS. Harper & Brothers, 1877.

582—*Fu-So Mimi Bukuro*. By C. PFOUNDEN. Reprinted from "Japanese Mail," 1875.

4. 583—*Japan: Its Architecture, Arts and Art Manufactures*. By CHRISTOPHER DRESSER. Longmans, Green & Co., London, 1882.

2. 584—*Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum*. By WM. ANDERSON. 1886.

2. 585—*The Morse Collection of Japanese Pottery*. Salem, Essex Institute.

2. 586—*Portfolio of Japanese Sketches*. By J. THOMAS.

1. 587—*Flights Inside and Outside of Paradise by a Penitent Peri*. By GEO. CULLEN PEARSON. G. P. Putnam's Sons.

5. 588—*Noto; An Unexplored Corner of Japan*. By PERCIVAL LOWELL. Houghton, Mifflin & Co.

589—*Genji Monogatari*. The Most Celebrated of the Classical Japanese Romances. Translated by SUYEMATZ KEUCHIO. Trubner & Co., London, 1882.

590—*Lotos Time in Japan*. By HENRY T. FINCK. Charles Scribner's Sons, 1895.

6. 591—*Two Books: The Loyal Ronins. An Historical Romance* (by TAMENAGA SHUNSUI; translated by EDWARD GREY and SHIUCHIRO SAITO; G. P. Putnam's Sons) and *Japan in Art and Industry* (by FELIX RÉGAMEY; translation; G. P. Putnam's Sons. 1893).

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2. .. 594—*Three Books*: *Honda the Samurai. A Story of Modern Japan* (by WM. ELLIOT GRIFFIS; Boston and Chicago Congregational Sunday-school and Publishing Society), *A Glimpse of the Art of Japan* (by JAMES JACKSON JARVIS; Hurd & Houghton, New York, 1876) and *A Handbook for Travellers in Central and Northern Japan* (Murray, London, 1884).

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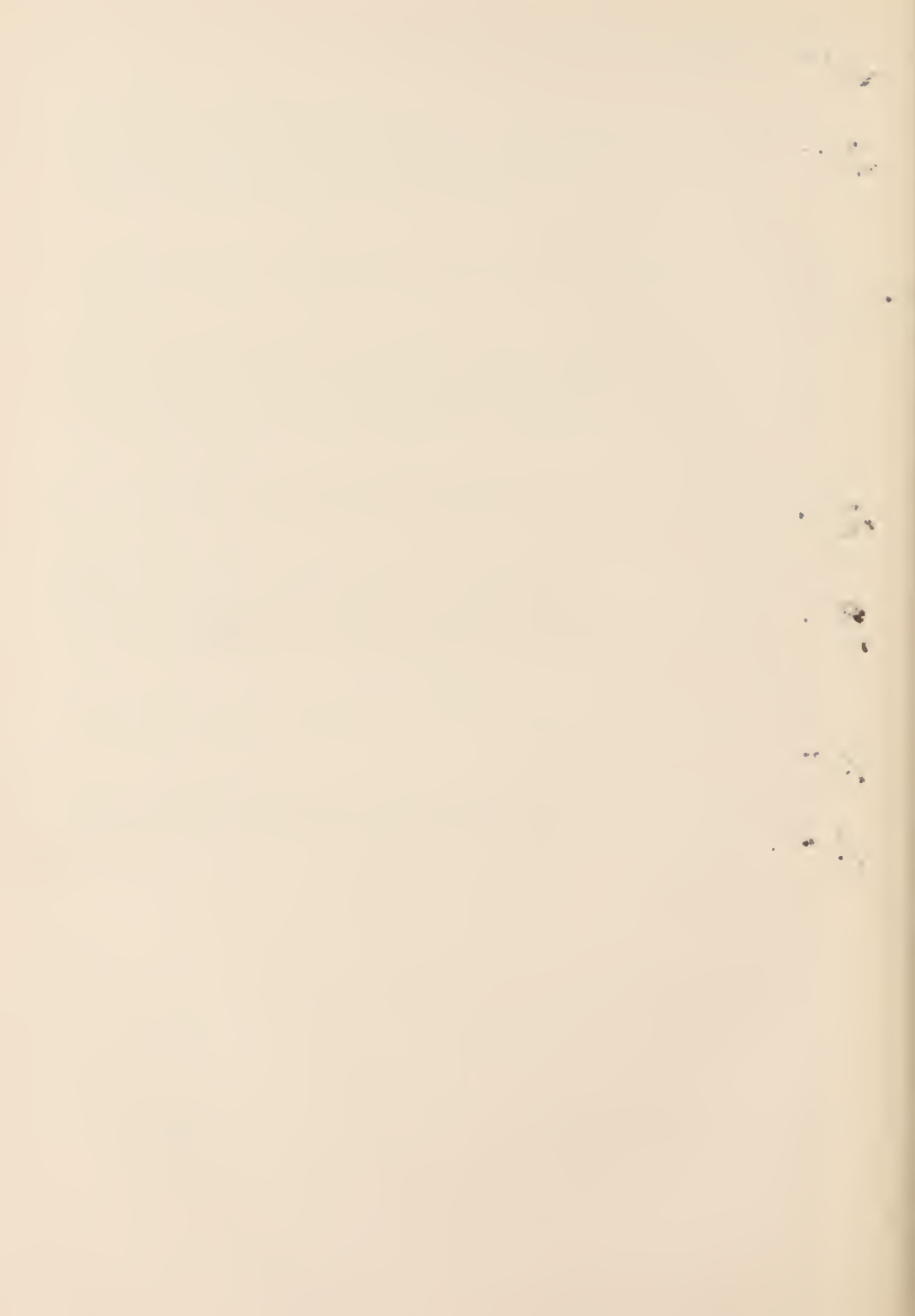
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**ORIGINAL ETCHINGS**

**BY THE LATE**

**HENRY FARRER**



# FIRST EVENING'S SALE

TUESDAY, FEBRUARY 5TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

## ETCHINGS

601—*A Windy Day*. Japan. Signed.

2. ..

Height,  $3\frac{3}{4}$  inches; length,  $5\frac{3}{4}$  inches.

602—*Off Quarantine, New York*. Japan. Signed.

8. ..

Height, 5 inches; length,  $7\frac{1}{2}$  inches.

603—*On the Beach at Bayridge*. Japan. Signed.

3. ..

Height, 5 inches; length, 8 inches.

604—*Sunset, Gowanus Bay*. Japan. Signed.

4. ..

Height,  $6\frac{1}{2}$  inches; length,  $9\frac{1}{2}$  inches.

605—"Sweet is the Hour of Rest." Japan. Signed.

4. ..

Height, 7 inches; length,  $11\frac{1}{2}$  inches.

606—*On the Shore of Staten Island*. Japan. Signed.

3. ..

Height, 8 inches; length, 12 inches.

607—*On Buttermilk Channel, New York*. Japan. Signed.

4. ..

Height, 8 inches; length, 12 inches.

608—*Sunset Off Shore*. Japan. Signed.

7. ..

Height, 8 inches; length, 12 inches.

609—*The Silent Tongue*. (Old Fulton Ferry bell.) Japan.  
Signed.

5. ..

Height, 8 inches; length, 12 inches.

5. 610—*In New York Harbor.* Japan. Signed.  
Height, 8 inches; length, 12 inches.
2. 611—*Geese.* Japan. Signed.  
Height, 8 inches; length, 12 inches.
2. 612—*Sunset.* Japan. Signed.  
Height, 8½ inches; length, 13 inches.
6. 613—" *A Golden Haze Spread o'er the Scene.*" Parchment.  
Signed.  
Height, 8¾ inches; length, 13¼ inches.
4. 614—*Early Winter.* Japan. Signed.  
Height, 9 inches; length, 12 inches.
5. 615—*The Fishing Station.* Japan. Signed.  
Height, 10 inches; length, 14 inches.
6. 616—*Moonlight on Vanderveer Creek.* Japan. Signed.  
Height, 12 inches; length, 18 inches.
10. 617—" *When the Silver Habit of the Clouds Comes Down upon the Autumn Sun.*" Japan. Signed.  
Height, 12 inches; length, 18 inches.
10. 618—*The Tow.* Japan. Signed.  
Height, 12 inches; length, 19½ inches.
9. 619—*On the East River.* Parchment. Signed.  
Height, 14½ inches; length, 17½ inches.
13. 620—*Moonrise.* Japan. Signed.  
Height, 15 inches; length, 23 inches.
11. 621—*The River.* Japan. Signed.  
Height, 15 inches; length, 23½ inches.
4. 622—*Near the Sea.* Soft Ground. Japan. Signed.  
Height, 19 inches; length, 29 inches.
19. 623—" *When the Hours of Day are Numbered.*" Parchment.  
Signed.  
Height, 19 inches; length, 29 inches.



624—" *When Shadows Veil the Meadows.*" Parchment.

14. " Signed.

*Height, 19 inches; length, 29 inches.*

625—" *The Day is Ending.*" Japan. Signed.

13. "

*Height, 19 inches; length, 29 inches.*

626—" *The Hour of Rest.*" Parchment. Signed.

13. "

*Height, 19 inches; length, 29½ inches.*

627—" *Calm Twilight Veils the Summer Sky.*" Parchment.

11. " Signed.

*Height, 19 inches; length, 29½ inches.*



**WATER COLORS**  
**BY THE LATE**  
**HENRY FARRER**



## WATER COLORS

- 6 628—*Waiting for a Breeze.*  
Height, 3 inches; length, 5 inches.
- 5 629—*Evening on the Bay.*  
Height, 3 inches; length, 5 inches.
- 10 630—*Moonrise.*  
Height, 3 inches; length, 5 inches.
- 10 631—*Sunset.*  
Height, 3 inches; length, 5 inches.
- 9 632—*Sketch. (A row of trees.)*  
Height,  $4\frac{1}{4}$  inches; length,  $6\frac{3}{4}$  inches.
- 8 633—*The Wind Mill. A sketch.*  
Height,  $5\frac{1}{4}$  inches; length,  $8\frac{3}{4}$  inches.
- 35 634—*The Hour of Rest. 1901.*  
Height,  $5\frac{1}{4}$  inches; length,  $8\frac{3}{4}$  inches.
- 20 635—*On the East River. 1874.*  
Height,  $5\frac{1}{2}$  inches; length,  $8\frac{1}{2}$  inches.
- 15 636—*Twilight near South Hampton. 1882.*  
Height,  $6\frac{1}{2}$  inches; length,  $11\frac{1}{4}$  inches.
- 15 637—*Schooner.*  
Height,  $6\frac{3}{4}$  inches; length, 12 inches.
- 12 638—*A Brisk Breeze.*  
Height,  $6\frac{3}{4}$  inches; length, 12 inches.
- 25 639—*Early Winter in the Woods. 1878.*  
Height,  $7\frac{1}{4}$  inches; length,  $8\frac{3}{4}$  inches.
- 15 640—*A Gray Day on the East River.*  
Height,  $7\frac{3}{4}$  inches; length, 13 inches.

641—*Still Life.*

Height, 8 inches; length,  $8\frac{1}{2}$  inches.

642—"Green, not alone in summer time,

But in the winter's frost and rime."—LONGFELLOW.

Height, 8 inches; length, 12 inches.

643—*Fall.* 1878.

Height,  $8\frac{3}{4}$  inches; length,  $11\frac{3}{4}$  inches.

644—*After the Storm.* 1896.

Height,  $8\frac{3}{4}$  inches; length,  $12\frac{1}{4}$  inches.

645—"A Golden Haze Spreads o'er the Scene."

Height,  $8\frac{3}{4}$  inches; length,  $13\frac{1}{4}$  inches.

646—*Moonrise.* 1899.

Height,  $8\frac{3}{4}$  inches; length,  $13\frac{1}{4}$  inches.

646A—*Sunset, Staten Island.* 1901.

Height,  $8\frac{3}{4}$  inches; length,  $13\frac{1}{4}$  inches.

647—*On the Coast of Maine.*

Height, 12 inches; length, 18 inches.

648—*Lighthouse on New England Coast.*

Height, 12 inches; length,  $18\frac{1}{2}$  inches.

649—"With Angry Flush, the Day Gave Way to Night."

Height,  $12\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.

650—*Sunset, West Virginia.* 1895.

Height,  $12\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.

651—*October Evening.* 1895.

Height,  $12\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.

652—*A Cloudy Day.*

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

653—*Sunset, Long Island.* 1902.

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

654—*A Quiet Afternoon.*

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

655—*Near the Creek.*

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.



656—*On the Road to the Village.*

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

657—*The Close of a Stormy Day, West Virginia.*

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

658—"The Sunset Light Still Lingered."

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

659—*Sunset, Ulster Co., N. Y.*

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

660—*A Gray Day.*

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

661—*Sunset in Early Autumn. 1901.*

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

662—"The Clouds Yet Touched with Sunset's Glow."

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

663—"It is a Solemn Time, the Sunset of the Year."—R. H.

STODDARD.

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

664—"The Evening Shadows Gather, Wan and Drear."

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

665—"Autumn's Earliest Touch."—WHITTIER. 1902.

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

666—*A Restful Twilight.*

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

667—*Moonrise on the Marshes.*

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

668—"In the Soft Light of an Autumn Day."—SARAH H.

WHITMAN.

Height,  $12\frac{1}{4}$  inches; length,  $18\frac{1}{4}$  inches.

669—"Silent are the Sounds of Day."

Height,  $18\frac{1}{4}$  inches; width,  $12\frac{1}{4}$  inches.

670—*The Close of Day. 1902.*

Height,  $18\frac{1}{4}$  inches; width,  $12\frac{1}{4}$  inches.

671—*On the Edge of the Marsh. 1902.*

30. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

672—*The River Path.*

27. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

673—*Autumn Afternoon. 1902.*

25. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

674—*Sunset on the Marshes.*

32. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

675—*The Closing of an Autumn Day.*

27. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

676—*The Path near the Stream. 1901.*

32. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

677—*An October Sunset.*

31. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

678—*The Path to the Ferry. 1895.*

27. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

679—" *All Silent as a Dream.*"—LONGFELLOW.

27. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

680—*A Quiet Nook.*

32. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

681—*After a Day of Wind and Rain.*

27. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

682—" *Warm and Still is the Summer Eve.*"

32. "

Height,  $18\frac{1}{4}$  inches; length,  $25\frac{1}{2}$  inches.

683—*Sunset from the River Bank.*

27. "

Height,  $18\frac{1}{2}$  inches; length,  $25\frac{1}{4}$  inches.

684—*The Glory of Departing Day.*

45. "

Height,  $18\frac{1}{2}$  inches; length,  $25\frac{1}{4}$  inches.

685—*The Path to the Woods.*

30. "

Height,  $18\frac{1}{2}$  inches; length,  $25\frac{1}{2}$  inches.

686—*Washed Ashore. 1877.*

40. "

Height,  $19\frac{1}{2}$  inches; length, 30 inches.

75. 687—"Calm and still, the mingled current glided to the wait-  
ing sea."—WHITTIER.

Height, 24 inches; length, 36 inches.

80. 688—Sunset.

Height, 24 inches; length, 36 inches.

67. 689—"The Twilight's Thoughtful Hour." 1901.

Height, 24 inches; length, 36 inches.

65. 690—The Darkening West.

Height, 24 inches; length, 36 inches.



## SECOND EVENING'S SALE

WEDNESDAY, FEBRUARY 6TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

### WATER COLORS

27. " 691—*The Setting Sun.*  
Height,  $8\frac{3}{4}$  inches; length,  $13\frac{3}{4}$  inches.
17. " 692—*A Sky Study.*  
Height, 9 inches; length,  $11\frac{1}{4}$  inches.
23. " 693—*The Harbor.*  
Height, 9 inches; length, 12 inches.
12. " 694—*On the Hudson.*  
Height, 9 inches; length, 12 inches.
27. " 695—*Evening on the Marsh.* 1895.  
Height, 9 inches; length, 13 inches.
23. " 696—*The Bridge.*  
Height, 9 inches; length, 13 inches.
22. " 697—*Sunset on the North Shore, Long Island.* 1901.  
Height, 9 inches; length, 14 inches.
20. " 698—" *How Soft the Light that Lies on All the Scene.*"—  
BRYANT.  
Height,  $9\frac{1}{2}$  inches; length,  $14\frac{1}{2}$  inches.
20. " 699—*Off the Coast of Maine.* 1881.  
Height, 10 inches; length, 16 inches.
20. " 700—*On the Edge of the Marsh.* 1894.  
Height,  $10\frac{1}{4}$  inches; length,  $16\frac{1}{4}$  inches.

20. 701—*A View of the Marshes.* Height, 11 inches; length,  $17\frac{1}{4}$  inches.
20. " 702—*September on the Marshes.* Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
20. " 703—"Shorter and Shorter Now the Twilight Clips the Days."—ALICE CARY. Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
22. 704—*Sunset near Long Island Sound. 1901.* Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
22. " 705—"September Stillness Broods o'er Everything."—J. A. SYMONDS. 1894. Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
22. " 706—*The Close of an Angry Day.* Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
45. " 707—*After the Rain. 1894.* Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
25. " 708—*In the Shadow of the Wood.* Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
22. " 709—"And Once Again Comes the Dreamy Haze." 1894. Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
32. " 710—*Calm Evening. 1894.* Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
20. " 711—*A September Haze.* Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
22. " 712—*A Gray Day, Long Island.* Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
22. " 713—*A Quiet Hour.* Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
22. " 714—"The Clouded Heaven Above is Pale and Gray."—R. H. STODDARD. Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.
20. " 715—*A Gray Day near the Sea. 1895.* Height,  $11\frac{1}{4}$  inches; length,  $17\frac{1}{4}$  inches.



27. " 716—*Sunset.* 1895.

*Height, 11¼ inches; length, 17¼ inches.*

717—*Sunset.* 1895.

*Height, 11¼ inches; length, 17½ inches.*

21. " 718—*After the Storm.*

*Height, 11½ inches; length, 16 inches.*

22. " 719—" *December Brings a World of White."*

*Height, 11½ inches; length, 17½ inches.*

20. " 720—*The Darkening West.*

*Height, 11½ inches; length, 17½ inches.*

22. " 721—" *Expectant Nature Turns to Rest as Evening Draweth on."* 1895.

*Height, 11½ inches; length, 17½ inches.*

22. " 722—" *When Days of Gold Have Come."*

*Height, 11½ inches; length, 17½ inches.*

22. " 723—*A Cloudy Sunset.*

*Height, 12 inches; length, 17 inches.*

20. " 724—" *When the Leaves are Falling Fast."* 1901.

*Height, 12 inches; length, 18 inches.*

22. " 725—" *The Last Gleam."* 1902.

*Height, 12 inches; length, 18 inches.*

27. " 726—" *When the summer fields are mown,  
And the birds are fledged and flown."*

*Height, 12 inches; length, 18 inches.*

32. " 727—" *The Setting Sun Paints Sky and Stream."* 1902.

*Height, 12 inches; length, 18 inches.*

20. " 728—" *When the Sky is Gray."*

*Height, 12 inches; length, 18 inches.*

25. " 729—*The Calm of a Summer Eve.*

*Height, 12 inches; length, 18 inches.*

25. " 730—" *The Stream is Touched with Sunset's Glow."*

*Height, 12¼ inches; length, 18¼ inches.*

22.44 731—*Portland Head Light. 1880.* Height,  $12\frac{1}{2}$  inches; length, 15 inches.

22.44 732—*Sunset on the Bronx.* Height,  $12\frac{1}{2}$  inches; length,  $18\frac{1}{2}$  inches.

42.44 733—*Sunset, Long Island. 1902.* Height,  $12\frac{1}{2}$  inches; length,  $18\frac{1}{2}$  inches.

25. " 734—*In the Twilight's Thoughtful Hour.* Height,  $12\frac{1}{2}$  inches; length,  $18\frac{1}{2}$  inches.

25. " 735—*The Cascade.* Height,  $12\frac{3}{4}$  inches; length,  $19\frac{1}{4}$  inches.

30. " 736—*Sunset on the Marshes, Long Island. 1895.* Height,  $15\frac{3}{4}$  inches; length,  $25\frac{1}{4}$  inches.

25. " 737—*Moonlight on the Creek. 1873.* Height, 16 inches; length,  $22\frac{1}{2}$  inches.

30. " 738—*Evening, Still and Gray.* Height, 17 inches; length, 25 inches.

45. " 739—*On Coney Island Creek, 1877.* Height, 17 inches; length, 25 inches.

32.44 740—*Near the Farm.* Height,  $17\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

52. " 741—*" When Autumn Skies are Gray."* Height,  $17\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

27. " 742—*Solitude. 1894.* Height,  $17\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

40. " 743—*The Day Was Closing o'er the Marsh. 1894.* Height,  $17\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

30. " 744—*Sunset, Long Island. 1894.* Height,  $17\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

25. " 745—*Near the Sea.* Height,  $17\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

30. " 746—*Twilight's Glow.* Height,  $17\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.

45. 747—*On the Hillside.* 1899.  
Height,  $17\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.
36. 748—*A Showery Day.* 1894.  
Height,  $17\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.
27. 749—*Among the Sand Dunes: Moonrise.* 1894.  
Height,  $17\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches.
32. 750—*When Leaves are Brown.*  
Height,  $17\frac{1}{2}$  inches; length,  $25\frac{1}{4}$  inches.
23. 751—*October Evening.* 1893.  
Height,  $17\frac{1}{2}$  inches; length,  $25\frac{1}{2}$  inches.
30. 752—*By the Sea.* 1892.  
Height,  $17\frac{3}{4}$  inches; length,  $25\frac{1}{4}$  inches.
33. 753—*The Marsh.* 1892.  
Height,  $17\frac{3}{4}$  inches; length,  $25\frac{1}{4}$  inches.
35. 754—*The Path to the Beach.*  
Height, 18 inches; length,  $25\frac{1}{4}$  inches.
62. 755—*When the Day's Work is Done.*  
Height, 18 inches; length,  $25\frac{1}{2}$  inches.
40. 756—*Near the Stream.*  
Height, 18 inches; length,  $25\frac{1}{2}$  inches.
80. 757—" *When Leaves are Brown and the Year is Old.*" 1898.  
Height, 24 inches; length, 36 inches.
65. 758—" *The Glories of the Dying Day Still Lingered in the West.*" 1896.  
Height, 24 inches; length, 36 inches.
100. 759—" *In Twilight's Thoughtful Hour.*" 1892.  
Height, 24 inches; length, 36 inches.
108. 760—" *'Twas a Serious Night and Cheerful Day.*"  
Height, 24 inches; length, 36 inches.
75. 761—" *Day was Slowly Declining.*" 1899.  
Height, 24 inches; length, 36 inches.
65. 762—" *Flows the stream so still and slow  
That it hardly seems to flow.*" 1885.  
Height, 24 inches; length, 36 inches.

65. - 763—" *And the Twilight Gray Had in Her Sober Livery All Things Clad.*" 1887.

Height, 24 inches; length, 36 inches.

70. - 764—*A Peaceful Twilight.*

Height, 24 inches; length, 36 inches.

70. - 765—" *A tender glow, exceeding fair,  
A dream of day without its glare.*"—WHITTIER.

Height, 24 inches; length, 36 inches.

65. - 766—*In New York Harbor: Sunset.* 1880.

Height, 25 inches; length, 37½ inches.

60. - 767—*The Tow.* 1881.

Height, 25¼ inches; length, 38¼ inches.

70. - 768—" *When Daylight's Toil is O'er.*"

Height, 29½ inches; length, 46 inches.

125. - 769—*Near the Village: Twilight.*

Height, 29½ inches; length, 46 inches.

110. - 770—*The Stillness of Eventide.* 1892.

Height, 29½ inches; length, 46 inches.

73. - 771—*When Shadows Veil the Meadows.*

Height, 29½ inches; length, 46 inches.

110. - 772—" *The Heavens Yet Touched with Sunset Glow.*"

Height, 29½ inches; length, 46 inches.

60. - 773—" *Leafless are the trees; their purple branches spread  
themselves abroad like reefs of coral, rising silent in the  
red sea of the winter sunset.*" 1886.

Height, 36 inches; width, 24 inches.

125. - 774—*Still Life.*

Height, 8½ inches; length, 10½ inches.

25. - 775—*Winter.* 1882.

Height, 17½ inches; length, 27 inches.

60. - 776—*Sunset, Gowanus Bay.* Oil Painting.

Height, 23½ inches; length, 36½ inches.

# THIRD AFTERNOON'S SALE

WEDNESDAY, FEBRUARY 6TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

## JAPANESE IVORY NETSUKES

782—TWO NETSUKES

4. .. Ivory; buttons, with metal work panels inserted.

783—TWO IVORY NETSUKES

5. .. (a) Figure of warrior.  
(b) Puppy dog on a seal.

784—TWO IVORY NETSUKES

4. .. Button shape; carved ornamentation.

785—TWO IVORY NETSUKES

15. .. (a) Deer in repose.  
(b) Puppy, with shell.

786—TWO IVORY NETSUKES

8. .. (a) Chestnuts.  
(b) Group of masks.

787—THREE NETSUKES

2. .. Button shape; metal work panels inserted.

788—TWO IVORY NETSUKES

18. .. (a) Hotei and his treasure sack.  
(b) Two kylins holding a movable ball.

789—TWO IVORY NETSUKES

8. .. (a) Button shape; flowers and grasses in intricate openwork carving.  
(b) Household gods in a boat. By MORITOSHI.

790—THREE IVORY NETSUKES

6. .. (a) Children at play. By NORISHIGE.  
(b) Melon and gourds.  
(c) Basket of shell fish.

791—TWO IVORY NETSUKES

20. .. (a) A magician. By MASAHIRO.  
(b) God of wind.

792—FOUR NETSUKES

2. .. Ivory; buttons, with metal work panels inserted.

793—TWO NETSUKES

6. .. (a) Two kylins, with sacred ball.  
(b) Oxen in repose.

794—TWO NETSUKES

8. .. (a) Hotei and child.  
(b) Children and elephant.

795—TWO NETSUKES

6. .. (a) Monkey and peach.  
(b) Legendary subject. By HIDEMASA.

796—TWO NETSUKES

8. .. (a) Lotus shell and tortoise.  
(b) Rice sheaves, cloud forms and willow trees in openwork.

797—TWO NETSUKES

6. .. (a) Street musicians.  
(b) Japanese and Tengu.

798—THREE NETSUKES

6. .. (a) The masquerader.  
(b) Oxen in repose.  
(c) Japanese boy and roosters.

799—TWO NETSUKES

18. .. (a) Japanese philosopher.  
(b) Imp pounding rice.

800—THREE NETSUKES

6. .. Specimens of intricate openwork carving.

801—TWO NETSUKES

4. .. (a) Lotus on pine cone.  
(b) Tofū and the frog.



802—TWO NETSUKES

6. •• (a) Farmer and wife and ox. By JUYEI.  
(b) Kyilins and sacred ball. By GARAKU.

803—TWO NETSUKES

10. •• (a) Miniature spice boiler.  
(b) Two children at play.

804—SIX NETSUKES

5. •• Various designs in carved ivory, bone and porcelain.

805—BONE CARVING

3. •• Lotus, frog and crab.

806—JAPANESE IVORY CARVINGS

6. •• Two perfume boxes. One repaired.

807—THREE IVORY CARVINGS

21. •• (a) Japanese farmer. By TOBIAKU.  
(b) Monkey, with masks. By NAWOTSUGU.  
(c) Blind leading blind.

808—TWO IVORY CARVINGS

5. •• (a) Japanese children, with masks. By SEIMIN.  
(b) Japanese laborer.

809—TWO IVORY CARVINGS

12. •• (a) Japanese children at play.  
(b) Demon admiring himself in mirror. By MITSUCHIKA.

810—IVORY CARVING

7. •• Japanese and his children. By CHIKAHIDE.

811—IVORY CARVING

13. •• Warrior and fruit seller. Signed by Tomotsugu.

812—IVORY CARVING

23. •• Shoki the demon destroyer.

813—IVORY CARVING

10. •• Monkeys robbing a peach tree.

814—PERFUME BOX

16. •• Panels intricately carved in openwork.

815—IVORY GROUP

41. •• Sake imps and jar. By KAJI CHŌMIN.

816—IVORY GROUP

30. " Japanese deity (god of wisdom) and attendant. By TOMOTSUGU.

817—IVORY CARVING

42. " A Japanese pilgrim; skilfully carved. By JOSHŌ.

818—IVORY GROUP

35. " Japanese farmer and his boy, feeding chickens. Artistic example. By YŌMIN (ICHIYUSAI), and signed.

819—IVORY GROUP

25. " Japanese falconer and his attendant; skilfully carved. By MUNETCHIKA.

820—IVORY GROUP

10. " Street performer and his trained monkey.

821—IVORY GROUP

42. " Equestrian figure of a warrior, subduing a demon of intricate workmanship.

822—JAPANESE IVORY GROUP

30. " Itkaku and the Lady Sendari. A specimen of skilful carving. By YEIGIOKU.

823—JAPANESE IVORY GROUP

25. " A Buddhist priest and Japanese child. Skilfully carved and signed by Munetaka. *Nineteenth century.*

824—IVORY CARVING

42. " Ono Tōfū and the frogs. Artistically carved. By YASUHIRO.

825—IVORY GROUP

55. " Japanese punishing a mischievous monkey, a child pleading for his release. Signed by Terushige.

826—IVORY BOX

40. " Carved lotus-leaf design. Fish, toads and crab skilfully modelled in relief; lid surmounted by a figure of a kitten. Signed by Ichiosai.

827—IVORY BOX

12. " Made from a section of an elephant's tusk. Agricultural scene, artistically carved in low relief. Teakwood lid surmounted by an ivory kylin.

828—IVORY BOX

30. " Section of an elephant's tusk. Shore scene and figures of Japanese fishermen finely carved in high relief. Cover surmounted by a group of Hotei, child and symbols. By CHIKAYUKI. *Nineteenth century.*

829—IVORY VASE

47. " Section of an elephant's tusk. Domestic and mythological scenes skilfully carved in high relief. Cover surmounted by an intricately carved ornament of dragons and cloud forms. Signed by Meiho.

830—ARTICULATED CRAYFISH

37. " Skilfully executed in ivory, and colored. Signed by Someya.

831—ARTICULATED CRAB

17. " Skilfully executed in ivory, and colored.

JAPANESE WOOD CARVINGS

832—THREE WOOD NETSUKES

4. 6 " (a) Clam shells, with intricate carving within.  
(b) Worm-eaten chestnut.  
(c) Japanese laborer, with mammoth melon.

833—THREE WOOD NETSUKES

7. " Grotesque masks.

834—THREE WOOD NETSUKES

6. " (a) Japanese dog and puppy.  
(b) Monster on clam shell. Signed by Riochū.  
(c) Chrysanthemum flower.

835—THREE WOOD NETSUKES

2. " (a) Horse and gourds.  
(b) Child beating drum. Signed by Naganori.  
(c) Sake imp. Lacquered.

836—THREE WOOD NETSUKES

12. " (a) An assassin. By KOMIN. (Rare piece.)  
(b) Japanese laborer, yawning.  
(c) Hyena and skull. Signed by Masayoshi.

837—THREE WOOD NETSUKES

15. " (a) Birth of a Tengu. Signed by Toyoharu.  
(b) Japanese mermaid. Signed by Ikkan of Owari.  
(c) Monkey and young. Signed by Masakazu.

838—THREE WOOD NETSUKES

9. " (a) Horse.  
(b) Two blind men crossing a bridge. Signed by Genriosai.  
(c) Shoki.

839—THREE WOOD NETSUKES

15. .. (a) Mouse. Signed by Masanawo. *Eighteenth century.*  
(b) Tortoise on lotus pod. By TAKUSAI. *Eighteenth century.*  
(c) Witch and temple bell. Japanese legendary subject. Signed by Minko. *Eighteenth century.*

840—THREE WOOD NETSUKES

9. .. (a) Rabbit and young. Signed by Tategawa Yatsugaku.  
(b) Japanese laborer trying to lift a stone. Signed by Riūgioku.  
(c) Japanese mother and child. Signed by Tonsai.

841—TWO WOOD NETSUKES

8. .. (a) Woman throwing peas at a demon. Signed by Shūgetsu. *Eighteenth century.*  
(b) Father and son. Eighteenth century work.

842—THREE WOOD NETSUKES

6. .. (a) Tiger.  
(b) Nō dancer. Lacquered.  
(c) Coiled serpent.

843—THREE NETSUKES

4. .. Two lacquered buttons and a carved walnut shell.

844—TWO NETSUKES

3. .. (a) Mouse on a dried fish; on carved wood. Signed by Mintetsu.  
(b) A fish; lacquered and incrustated with mother-of-pearl.

845—WOOD CARVING

5. .. Skull.

846—WOOD CARVING

2. .. Seated figure of a priest.

847—LARGE WOOD CARVING

25. .. Shoki the demon destroyer. Signed by Hara Shūgetsu. *Eighteenth century.*

848—JAPANESE CARVINGS

6. .. Three specimens in bamboo and wood. One signed by Kidō Kami-bayashi.

849—TWO CANE HANDLES

2. .. Carved bone. Turtle and monkey design.

850—JAPANESE PIPE CASE

2. .. Carved bone. Design of chicken head and feathers. By SEI.

851—BONE PIPE CASE

2. .. Dragons and wave designs. Carved in relief.

852—BONE PIPE CASE

2. .. Flowering plants and stork carved in relief.

853—BONE PIPE CASE AND PIPE

3. .. With tobacco pouch attached; pipe case in relief carving, with dragon and wave designs.

854—IVORY PIPE CASE

6. .. Figure of a deity standing on the crest of a wave carved in relief. Signed by Shuraku.

855—TWO BAMBOO PIPE HOLDERS

2. .. One etched.

856—TWO WOOD PIPE CASES

3. .. (a) Etched. By KIKŌ.  
(b) Carved in relief. By RIUSAI.

857—TWO LARGE PIPE CASES

3. .. (a) Bamboo; elaborately etched ornamentations and metal mounts.  
(b) Bamboo; carved in bold relief and mounted in shakudo. Signed by Minko. *Eighteenth century.*

858—SMALL JADE VASE

13. .. Bottle shape; gray texture. Carved in low relief; pierced dragon handles.

859—SNUFF BOTTLE

3. .. Camphor glass; figures and pine tree modelled in ruby red.

INROS AND TOBACCO POUCHES

860—INRO

18. .. Four sections. Black lacquer; decoration of mammoth turnips in gold lacquer and mother-of-pearl incrustation. Cinnabar lacquer netsuke and coral ojime.

861—INRO

13. .. Four sections. Gold lacquer; equestrian and other figures. Fujiyama and pine trees in low relief. Ivory netsuke and goldstone ojime.

862—INRO

12. • Four sections. Fine gold lacquer; decoration representing the famous islands of Japan in relief and with gold mosaic inlay. Kajikawa style. Ivory netsuke of carved openwork design.

863—INRO

12. • Five sections. Mirror-black lacquer; storks in flight, pine, plum and bamboo in high relief in gold lacquer. Interior of fine nashiji. Signed by Kankio. *Early eighteenth century*. Carved wood netsuke, group of turtle; metal work ojime. By RITSUMIN.

864—INRO

13. • Five sections. Gold lacquer of high quality; beautiful and artistic embellishment—landscapes, cascades and mountain scenery. Interior of fine nashiji. Cinnabar lacquer netsuke; an elephant metal work ojime.

865—INRO

3. • Four sections. Black lacquer; old coins in relief in various lacquers. Ivory netsuke with metal work panel.

866—INRO

7. • Four sections. Brilliant black lacquer; Japanese legendary subject, incrustated metals and lacquer. Carved ivory netsuke, button design; shibuichi ojime. Signed by Kiogioku. *Eighteenth century*.

867—INRO

17. • With three drawers. Made of inlaid woods; pine and plum branches in gold lacquer. Carved wood and lacquer netsuke, umbrella bearer. Carved nut for ojime.

868—INRO

12. • Four sections. Gold and black lacquer. Eagle on branch of maple tree, birds in flight and other designs in raised gold. Carved wood netsuke and agate ojime.

869—INRO

11. • Four sections. Gold lacquer; storm dragon in India ink. Interior of fine nashiji. Signed by Yoyusai. *Eighteenth century*. Carved walnut shell netsuke; metal work ojime.

870—INRO

15. • Five sections. Fine quality gold lacquer; beautifully executed embellishment of mountain scenery, cascade and water view, in relief gold. Signed by Kajikawa. *Eighteenth century*.

871—INRO

11. • Four sections. Gold lacquer; pine tree, storks and turtles of longevity modelled in low relief. Signed by Josuiken Jomu. *Eighteenth century*.



872—INRO

25. •• Four sections. Gold lacquer; wild geese in flight, eagle attacking wild goose and mountain scenery skilfully executed in relief. Ivory netsuke with metal work panel; goldstone ojime.

873—INRO

8. •• Four sections. Black lacquer; elaborate and artistic decoration of landscape and marine views and fret patterns executed in raised gold. Ivory ojime.

874—INRO

17. •• Four sections. High quality gold lacquer; decoration of hawk and pheasant in flight, willow tree, flowering plants, stream and hills exquisitely executed in low relief in various lacquers and gold mosaics. Interior of fine nashiji. Signed by Koriusai (Hasegawa). Ivory ojime.

875—INRO

17. •• Four sections. Ornamented in relief, with storm dragon and cloud forms in various lacquers. Very old specimen. Carved ivory netsuke daruma. By TOMOCHIKA. Enamel ojime.

876—INRO

8. •• Four sections. Brown lacquer; storks, pine, rocks and cloud forms in relief gold. Signed by Jōka. *Eighteenth century.*

877—INRO

38. •• Five sections. Fine quality of brown and gold lacquer; artistic embellishment of mountains and cascade. Seated figure of daimio wrought in various metals. Japanese historical subject. Interior of fine nashiji. Signed by Kakosai. *Eighteenth century.* Netsuke, coral-red lacquer gourd.

878—INRO

13. •• Four sections. Black lacquer; mountain scenery and river view exquisitely pencilled in gold and red lacquer. Interior of fine nashiji. Signed by Toshihide. *Early eighteenth century.* Netsuke, porcelain gourd.

879—INRO

15. •• Five sections. Fine quality of gold aventurine lacquer; decoration of split bamboo curtain designs pencilled in gold, and detached blossoms in raised gold and silver. Signed by Kajikawa. *Eighteenth century.* Ivory netsuke with metal work panel; metal work ojime.

880—INRO

12. •• Five sections. Black and gold powdered lacquer; artistic embellishment and cherry trees in blossom in raised gold and silver, and brocade curtain in gold. Interior of fine nashiji. Kajikawa style. Carved ivory netsuke; monkey ojime.

881—INRO

14. •• Five sections. Black and gold lacquer; Japanese landscape and water scene, beautifully executed in raised gold. Interior of fine nashiji. Ivory ojime.

882—INRO

22. •• Five sections. High quality gold lacquer; beautiful and artistic embellishment of a view of the inlaid sea, shore scene and numerous figures on beach and Mt. Fuji in the distance. Fine nashiji interior. Signed by Kiyokawa. *Eighteenth century*. Netsuke carved walnut shell. By KOZAN. Openwork ojime.

883—SMALL INRO

5. •• Four sections. Gold lacquer; storks, rock and chrysanthemum in relief in various lacquers. Carved ivory netsuke.

884—INRO

17. •• Four sections. Black lacquer; bamboo and bird exquisitely executed in raised and pencilled gold. Fine nashiji interior. Signed by Kanshosai. *Eighteenth century*. Design by Kano Yeisen. Wood netsuke, button shape. Ivory ojime.

885—INRO

11. •• Three sections. Black lacquer; rocks, trees and marine view, in incrustated mother-of-pearl. Carved ivory netsuke and metal work ojime.

886—INRO

5. •• Five sections. Black lacquer; peonies, chrysanthemums, cherry blossoms and iris in raised gold. Ivory ojime.

887—INRO

13. •• Four sections. Gold lacquer; pencilled willow tree, god of wisdom in relief in various metals, and crescent in incrustated mother-of-pearl. Ivory ojime.

888—INRO

17. •• Five sections. Black lacquer; bamboo in pencilled and raised gold, numerous sparrows in incrustated ivory. Signed by Koma Koriū. *Eighteenth century*. Ivory ojime.

889—INRO

10. •• Four sections. Outer surface of shark skin; dragon, fire emblems and cloud forms in relief in various lacquers.

890—INRO

28. •• Three sections. Aventurine lacquer; peacock and pea-hen exquisitely modelled in gold and other lacquers. Signed by Koma Yasutaka. *Early eighteenth century*. Ivory ojime.

891—INRO

9. • Four sections. Black lacquer; lion on rock in gold and other lacquers, and modelled in high relief. On reverse, rock and writing-table in gold and cinnabar lacquer. Netsuke in imitation of an ink block.

892—SMALL INRO

6. • Four sections. Gold lacquer; delicately pencilled decoration of equestrian and other figures; pine grove in low relief.

893—INRO

19. • Four sections. High quality gold lacquer; artistically executed embellishment of bird of paradise, kiri leaves and cloud forms in raised gold. Interior of fine nashiji. Signed by Kajikawa. *Eighteenth century*. Ivory ojime.

894—INRO

23. • Three sections. Ivory; skilfully carved decoration of equestrian figure and retinue on a pilgrimage to Mt. Fuji. Signed by Ono Riomin. *Eighteenth century*.

895—INRO

16. • Five sections. Black lacquer; leaves in raised gold and silver lacquer. Signed by Jokasai. *Eighteenth century*.

896—SMALL INRO

7. • Four sections. Black lacquer; exquisitely decorated with fan designs pencilled in gold. Signed by Shigeyoshi (Hasegawa). *Eighteenth century*.

897—INRO

6. • Two sections. Black lacquer; castles, water scene, mountain and diaper pattern in mother-of-pearl incrustation.

898—INRO

8. • One compartment. Carved wood; netsuke carved and inlaid with tinted ivory.

899—INRO

21. • Three sections. Carved wood; decoration, the seven worthies of the bamboo grove. Signed by Yamashita Joki. *Eighteenth century*. Carved wood netsuke and metal work ojime.

900—INRO

25. • Shibuichi; embellishment of quail, flowering plant and grasses, skilfully executed in relief in gold, silver and other metals. Silver compartment with damascened lid. Signed by Mitsuyuki (Kikuoka). Lacquer netsuke with artistic metal work medallion.

901—INRO

- 22.7 Silver compartment. Outer case of shibuichi, embellished in relief with view of Mt. Fuji. Skilfully wrought in various metals. Signed by Hirochika. Carved ivory netsuke and metal work ojime.

902—TOBACCO POUCH

- 16.. Carved wood; ceremonial scene and mythological dragon, carved in high relief.

903—TOBACCO POUCH

- 9.. Black lacquer; lotus plant modelled in relief. Wood netsuke, lotus leaf; carved ojime.

## LACQUERS AND CABINET SPECIMENS

904—TWO VERMILION LACQUER SAKE SAUCERS

2. (a) Two Tengus dancing, painted in gold and other lacquers.  
(b) Daimio figures in garden in raised gold and various lacquers.

905—THREE VERMILION LACQUER SAKE SAUCERS

- 3.. (a) Thunder imp, pencilled in gold and other lacquers.  
(b) Writing-table, book, vase and peacock leaves, exquisitely painted in gold and silver.  
(c) Characters and bamboo in raised gold.

6. 906—TWO VERMILION LACQUER SAKE SAUCERS

- (a) Peonies in wind storm, decorated in raised gold and silver. By KAJIKAWA. *Eighteenth century.*  
(b) Fernery on stand and open fan, executed in raised gold. By SHŌMOSAI. *Eighteenth century.*

907—TWO VERMILION LACQUER SAKE SAUCERS

- 12.. (a) Decoration of symbols, stands and rice storks in raised gold and other lacquers on a gold ground. Signed by Kajikawa. *Eighteenth century.*  
(b) Bird of paradise, Mount Fuji, pine tree and cloud forms in raised lacquers on a gold ground. By UKIFUNÉ. *Eighteenth century.*

908—SET OF THREE VERMILION LACQUER SAKE SAUCERS

- 46 90 (a) Carp, stream and weeds executed in leaf-gold lacquers and mother-of-pearl incrustation.

909—TWO VERMILION LACQUER SAKE SAUCERS

6. (a) Carp ascending waterfall, painted in gold and other lacquers. By KAJIKAWA JORIU. *Eighteenth century.*  
(b) Carp and weeds, in pencil and raised gold and black lacquer.

910—TWO VERMILION LACQUER SAKE SAUCERS

8. •• Artistic decoration of carp and seaweed, in raised gold and black lacquer. Signed by Shōmosai. *Eighteenth century.*

911—THREE VERMILION LACQUER SAKE SAUCERS

3. •• (a) Storm dragon, finely etched and filled in with gold. Signed by Komin. *Eighteenth century.*  
(b) Shore scene, lake view, Mt. Fuji, pencilled and in relief gold.  
(c) Landscape, water scene and mountains, pencilled in gold, silver and brown lacquer. Signed by Sōzan. *Eighteenth century.*

912—THREE VERMILION SAKE SAUCERS

4. •• (a) Winged dragon, waterfall and rocks, executed in pencil and raised lacquers. Signed by Kajikawa. *Eighteenth century.*  
(b and c) Carp and turbulent water in gold and other lacquers.

913—THREE VERMILION SAKE SAUCERS

4. •• (a) Pine, bamboo and plum blossoms, pencilled in gold.  
(b) Branch of peach fruit, in gold and bronze lacquers. By SHA. Seal.  
(c) Pine branches and open fan, pencilled in gold and silver lacquers.

914—SET OF THREE VERMILION LACQUER SAKE SAUCERS

3. •• Relief decoration of turtles, executed in gold and other lacquers.

915—TWO LARGE VERMILION SAKE SAUCERS

4. •• (a) Landscape, mountain scenery and cascade, executed in pencil and applied gold.  
(b) Priest astride a carp. Japanese legendary subject in gold and other lacquers.

916—PAIR SAKE VERMILION LACQUER SAUCERS

2. •• Decoration of Japanese toys and other designs, in pencil and applied gold.

917—CUP STAND

1. •• Vermilion lacquer; decoration of carp and seaweed, in gold and other lacquers.

918—SAKE SAUCERS

1. •• Polished cocoanut shell; spray of chrysanthemum, pencilled in gold.

919—TWO PERFUME BOXES

6. •• Made of goose eggs and exquisitely ornamented with birds and flowering vines, executed in gold and other lacquers.



920—TEA BOX

5. . . Finely grained wood; beautifully ornamented with peony flower, grasses and butterflies, finely executed in gold lacquer. Signed by Seika. Eighteenth century.

921—TEA JAR

2. . . Natural gourd; decoration of vine in gold lacquer. Ivory lid.

922—TEA JAR

8. . . Natural wood; exquisitely decorated with blooming lotus plant and bird in flight, executed in gold and other lacquers.

923—SMALL TEA JAR AND BAMBOO CUP

2. . . Natural wood; exquisite gold lacquer decoration. Tea jar. Signed by Hö.

924—COCOANUT SHELL BOX

1. . . Storm dragon, wave design and cloud forms, carved in bold relief.

925—BAMBOO BOX

2. . . Archaic designs, carved in relief; hinged lid.

926—BAMBOO BOX

1. . . Engraved bone lid.

927—THREE OBJECTS

1. . . Coconut shell tray, netsuke and carved wood box of bell design.

928—UTENSILS FOR TEA CEREMONY

1. . . Tea jar, receptacle and brush.

929—TWO INDIA INK BLOCKS

1. . . Relief ornamentation.

930—SOOCHOW LACQUER PERFUME BOX

17. . . Lozenge shape; floral sprays and Greek fret, carved in high relief.

931—ROUND BOX

5. . . Equestrian figure and attendant and floral sprays, modelled in high relief in various lacquers.

932—CINNABAR LACQUER BOX

12. . . Peach shape; Greek fret and branch of peaches, finely carved in relief.

933—SOOCHOW LACQUER TRAY

4. . . Square shape; Japanese domestic scene, carved in high relief.



934—CHINESE IMPERIAL HAT STAND

26. •• Cinnabar lacquer; elaborate carved ornamentation, flower, blossoms and numerous border designs skilfully executed in high relief.

935—SMALL PERFUME BOX

8. •• Circular shape, high quality of mirror-black lacquer; Chinese garden scene exquisitely executed in mother-of-pearl incrustation.

936—TEA JAR

4. •• Black lacquer; dragons and foliated scrolls, delicately pencilled in gold lacquer.

937—SMALL FLAT BOX

14. •• With three miniature boxes within. Black lacquer with decoration pencilled in gold.

938—AVENTURINE LACQUER TEA BOX

3. •• Tall cylindrical shape. Open fan designs and crests, finely executed in applied gold.

939—SUPERB GOLD LACQUER BOX

20. •• Cover embellished with a decoration of figures and flower wagon, executed in gold, red and other lacquers and incrustated ivory. On the sides are flowering plants and butterflies, exquisitely executed in applied gold. Interior of finest quality of nashiji.

940—BLACK LACQUER BOX

10. •• Landscape, mountains and floral scrolls, pencilled in gold.

941—PEACH SHAPE PERFUME BOX

6. •• Black and red lacquer, finely carved.

942—SUPERB GOLD LACQUER BOX

70. •• On sides is a decoration of flowering shrubs, blossoms and butterflies, executed in low relief in gold and other lacquers. The lid has an inserted panel of ivory; carved basket design and ornamented with two miniature fans of lacquer.

943—DAIMIO LADIES' COMBS AND HAIRPINS

11. •• A collection of sixteen various specimens of exquisite workmanship.

944—SQUARE LACQUER BOX

2. •• Mountain scenery, river view and flocks of birds in flight, executed in pencil and relief gold.

945—OBLONG BOX

6. .. Gold aventurine lacquer; decoration of pine and plum tree in blossom, pencilled in gold and other lacquers.

946—BEAUTIFUL DESPATCH BOX

9. .. Black lacquer, with profuse inlaying of gold mosaics; artistically executed decoration of brocade and book designs in gold, silver and brown lacquers.

947—DESPATCH BOX

3. .. Black lacquer; chrysanthemum and stream, pencilled in gold.

948—OBLONG BOX

7. .. Black lacquer; beautifully executed decoration in gold lacquer of mountains, flowering plants, wild geese and wistaria. On reverse of cover, a Japanese house, maple tree, mountains and wild geese in flight, executed in relief gold.

949—SECTIONAL BOX

7. .. Three compartments. Variegated lacquer.

950—BLACK LACQUER FLOWER TUB

2. .. Interior finished in gold leaf.

951—LACQUERED BOX ON FOUR FEET

14. .. Finished in imitation of wood grains.

952—OBLONG BOX

8. .. Surface lacquered in imitation of a coarse textile and bound with copper. Ornamentation of a rabbit, mortar and pestle, executed in relief, with various lacquers and mother-of-pearl incrustation.

953—WRITING CASE

45. .. Black lacquer; profusely inlaid with gold-leaf mosaics. Decoration on cover consists of mountains, wave designs, pine grove, wild geese in flight and a golden moon, rendered in raised gold and silver lacquer. On reverse of cover is an old cherry tree in blossom, beautifully executed in raised gold, behind which is a silver moon. Interior finished in nashiji lacquer of high quality. Has bronze water-holder and an ink-stone.

954—WRITING CASE

21. .. Black and gold lacquer. Cover ornamented with rocks, pine tree and stream in raised gold lacquer. Rimmed with metal. Has ink-stone and water-holder.

955—*BLOSSOM-SHAPE TRAY*

4. " Brilliant red-brown lacquer; maple leaves, branch of cherry blossoms and butterfly, painted in gold and other lacquers.

956—*SMALL OBLONG TRAY*

2. " Sparrows and bamboo, exquisitely executed in gold and other lacquers.

957—*OBLONG TRAY*

4. " Brilliant black lacquer; poppy in bloom, exquisitely executed in raised gold and other lacquers; insect in relief; border of scroll design.

958—*SQUARE TRAY ON FEET*

21. " Black lacquer; pheasant, rock and waterfall, finely executed in raised gold and other lacquers.

959—*ROUND TRAY*

2. " Brown lacquer; storm dragon and cloud forms in gold.

960—*JAPANESE FOLDING FAN*

8. " Finely painted decoration of magnolia, peony and other flowers.

AN EXTRAORDINARY COLLECTION OF TEAPOTS

961—*TWO SMALL TEAPOTS* to # 1093.

1000. " (a) Ureshino ware; Hizen. Impressed mark. Hotei carved in relief.  
(b) Banko ware; thin texture. Huts and cherry trees in blossom in relief.

962—*TWO SMALL TEAPOTS*

- (a) Banko ware; flowers and inscriptions in white and black enamel.  
(b) Banko ware; lotus leaf design.

963—*TWO SMALL BANKO TEAPOTS*

Variegated texture; diaper and blossom decoration; top handles.

964—*TWO SMALL TEAPOTS*

Awadji. One yellow glaze, the other camellia leaf green.

965—*TWO SMALL TEAPOTS*

- (a) Satsuma, Seto, Kusuri; metal and splash glaze.  
(b) Lotus leaf shape; Soma pottery; celadon and brown glaze.

966—*TWO SMALL BLUE AND WHITE TEAPOTS*

- (a) Shape of Mt. Fuji; decoration of wave designs and birds.  
(b) Flat shape, with siphon attachment; decoration of floral sprays.

967—TWO SMALL BLUE AND WHITE TEAPOTS

(a) Ring shape, filling from handle; decoration of dragon and cloud forms.

(b) Thin texture; side handle; decoration of landscape and river view.

968—TWO SMALL TEAPOTS

(a) Satsuma faience; decoration of deity and dragon in coral red and gilding.

(b) Thin porcelain; wave designs and butterfly under a celadon glaze.

969—TWO BANKO TEAPOTS

Both of thin texture and variegated biscuit.

970—TWO BANKO TEAPOTS

Both of thin texture and variegated biscuit.

971—TWO SMALL TEAPOTS

(a) Koranosho; fine porcelain, covered with a translucent brown glaze; decorated with floral sprays and storks in flight in gilding.

(b) Old Chinese porcelain; coral-red glaze; inscription and grasses in gilding.

972—TWO BANKO TEAPOTS

One of variegated thin texture; the other, gray biscuit, with wave designs and birds in flight, carved in low relief.

973—TWO TEAPOTS

(a) Fine specimen. By KAN-ZAN. Fine texture, covered with a rich blue glaze. Chrysanthemum crest, fret and arabesque engraved and filled in with yellow, white, brown and other enamel colors.

(b) Awaji ware; thin texture; metallic brown and running glaze.

974—TWO TEAPOTS

(a) Awaji ware; apple-green glaze.

(b) Takatori; fine running glaze.

975—TWO BLUE AND WHITE TEAPOTS

(a) Pure white texture. Archaic designs in two shades of blue.

(b) Egg-shell texture; poem and flowering sprays in dark blue.

976—TWO BLUE AND WHITE TEAPOTS

(a) Flat shape. Pure white porcelain; vine and pine cones in delicate blue.

(b) Thick texture; birds, flowers and blossoms in panels and fret design in dark blue.

977—TWO BANKO TEAPOTS

Both thin texture. One decorated with brocade patterns, the other with Hotei and children, carved in high relief. Impressed mark.

978—TWO TEAPOTS

- (a) Takatori. Coated with a thick brown metallic glaze.
- (b) Oribe. Cream white and green running glaze.

979—TWO BANKO TEAPOTS

Both of gray thin texture. One decorated with storks in flight and flowering plants; the other, relief ornamentation of the hundred antiques. Impressed mark.

980—TWO BANKO TEAPOTS

One of yellow and brown texture; the other of gray texture, with various ornaments and utensils, carved in high relief. Impressed mark.

981—TWO TEAPOTS

- (a) Imari porcelain; of fine texture, decoration of plum in blossom; bamboo and pine in *bleu de Nankin* and peach-bloom tint. Signed.
- (b) Fine Kyôto porcelain; decoration of grotesque figures and inscription in enamel colors and gilding.

982—TWO TEAPOTS

- (a) Japanese porcelain; coated with a dark blue glaze and splash of green. By MAKUDSZA KOZAN.
- (b) Japanese white porcelain; wave crests in coral red and gilding.

983—TWO TEAPOTS

- (a) Old Kyôto pottery; with tray. Gray glaze decoration in white and brown.
- (b) Kyôto faïence; bird shape.

984—TWO TEAPOTS

- (a) Kyôto pottery; gray glaze, decoration of clusters of fruit in brown and white.
- (b) Idzuma ware; yellow glaze with splashes of green.

985—TWO SMALL TEAPOTS

- (a) Brown thin texture; spray of peonies in enamel colors. Impressed mark of Yokkaichi Onko.
- (b) Banko ware, of thin texture; grape vine in relief in various enamel colors.

986—TWO SMALL TEAPOTS

- (a) Banko ware, of thin texture; decoration of pine, wave patterns and cloud forms in carved and pierced work and backed by white biscuit. Impressed mark.
- (b) By YOKKAICHI ONKO. Flowers and blossoms decorated in enamel colors and gilding.

987—TWO SMALL TEAPOTS

- (a) Banko ware; plum blossoms, bamboo and pine carved in high relief.
- (b) Red pottery; crest in white and green enamels.

988—TWO BLUE AND WHITE TEAPOTS

- (a) Clear white texture; stream, flowers and gadroons in two shades of delicate blue. Signed by Haku-Zan-Zo.
- (b) Melon shape; floral sprays in fine underglaze blue and tinted in peach-bloom color. Inscribed "Dai Nip-pon Haku-Zan-Sei."

989—TWO TEAPOTS

- (a) Japanese porcelain; coated with thick enamel known as "raindrop" glaze; decoration in green, pink and white, modelled in relief.
- (b) Brown pottery, partially coated with a thick running glaze of metallic lustre. Made by Kozan.

990—TWO TEAPOTS

- (a) Low flat form; of pure white porcelain.
- (b) Tall shape. Thick Chinese hard paste, decoration of floral sprays and insects in brilliant enamel colors.

991—TWO TEAPOTS

- (a) Old Oribe pottery; tall shape, coated with a soft creamy white and green running glaze.
- (b) Owari porcelain; covered with a rich blue glaze.

992—TWO TEAPOTS

- (a) Old Takatori. Coated with a mottled and brown running glaze.
- (b) Specimen by Kozan. Partially covered with a lustrous brown running glaze.

993—TWO TEAPOTS

- (a) Old Idzuma. Indented and hammered design; opaque running glaze.
- (b) Tall shape. Creamy white texture; blue glaze, with decoration of birds, branches, crests and other designs in various enamel colors. Example of Tanzan.



994—TWO PORCELAIN TEAPOTS

- (a) Clear white texture; decoration of seated figure of priest, and poem in underglaze blue and other enamel colors.
- (b) Pure white texture; exquisitely painted decoration of iris in bloom in underglaze blue and peach-bloom tint.

995—TWO JAPANESE BLUE AND WHITE TEAPOTS

- (a) Clear white texture; Hōwō bird, floral sprays and Greek fret in underglaze blue.
- (b) Clear white hard paste; decoration of border designs in fine underglaze blue. Signed by Hakuzan.

996—TWO TEAPOTS

- (a) Old Banko; basket-work pattern. Cock, hen and chicks carved in relief.
- (b) Old Banko ware. Border of gadroons modelled in relief.

997—TWO TEAPOTS

- (a) Fujina ware; gray glaze with splashes in white.
- (b) Banko ware of thin texture; decoration of crabs and wave designs in brown and pale blue. Impressed mark.

998—TWO BLUE AND WHITE TEAPOTS

- (a) Clear white hard paste; archaic scrolls and floral designs in fine underglaze blue.
- (b) Nankin porcelain; numerous medals in dark cobalt blue.

999—TWO BLUE AND WHITE TEAPOTS

- (a) Thin white porcelain; chrysanthemum in two shades of underglaze blue.
- (b) White porcelain, peach shape, filling from stem; chrysanthemum and peony in delicate blue.

1000—TWO TEAPOTS

- (a) Idzuma ware; invested with an apple-green glaze.
- (b) Boccaro ware; red texture. Impressed mark.

1001—TWO TEAPOTS

- (a) Kyōto faïence; carnations in red and green. Signed.
- (b) Japanese porcelain; invested with a dark blue glaze. Archaic pattern in a lighter shade. Fills from handle. Signed by Makudzu Kozan.

1002—TWO TEAPOTS

- (a) Old Banko; partially glazed with blue, panel decoration carved in relief. Incised band.
- (b) Old Seto; white glaze, with storks in flight; poem in white and black enamels applied over the glaze. Impressed mark.

1003—TWO TEAPOTS

- (a) Old Banko. Thin brown texture; incised decoration.
- (b) Old Ninsei. Pale buff glaze, over which is a decoration of iris and grasses in white and green enamel. Impressed mark under lid.

1004—TWO TEAPOTS

- (a) Old Imari porcelain. Tall shape, decoration of daimio and other figures in medallions, surrounded by fret, floral scrolls and other designs in brilliant enamel colors. Dragon handle.
- (b) Thin Japanese white porcelain; melon shape, clouded opaque glaze.

1005—TWO BLUE AND WHITE TEAPOTS

- (a) Clear white Japanese porcelain; floral sprays, in fine underglaze blue. Four-character mark underneath foot.
- (b) Nankin porcelain; mandarin figures, birds, flowers and butterfly in underglaze blue.

1006—TWO BLUE AND WHITE TEAPOTS

- (a) Nankin porcelain; globular shape. Medallion and fret designs in two shades of blue.
- (b) Fine Owari porcelain; plum in blossom, delicately painted in underglaze blue.

1007—TWO TEAPOTS

- (a) Hankow-red pottery; plum blossom shape, branches carved in relief.
- (b) Banko ware; white and chocolate brown biscuit.

1008—TWO TEAPOTS

- (a) Old Minato ware; carved decoration under a lustrous brown and running overglaze.
- (b) Banko ware, gray, thin texture; branch of cherry blossoms, decorated in relief in enamel colors.

1009—TWO TEAPOTS

- (a) Japanese porcelain; *clair-de-lune* glaze.
- (b) Kyôto faïence; creamy white texture, decoration of leaf designs in gray and black.

1010—TWO BLUE AND WHITE TEAPOTS

- (a) Nankin porcelain, thick texture; equestrian and other figures and various borders in dark cobalt blue.
- (b) Japanese white hard paste; flowers and blossoms in two shades of underglaze blue.

1011—TWO TEAPOTS

- (a) Japanese porcelain, covered with a shark-skin glaze; bands of scrolls in underglaze blue.
- (b) Thick white porcelain; shells and scroll designs in underglaze blue.

1012—TWO TEAPOTS

- (a) Kishu ware; coated with a purple and turquoise blue glaze.
- (b) Japanese pottery. Basket design in brown.

1013—TWO TEAPOTS

- (a) Old black Boccaro ware. Impressed seal mark underneath foot.
- (b) Old Kyōto faïence; crackle glaze, over which is green running glaze.

1014—TWO TEAPOTS

- (a) Old black Boccaro ware; curious top handle. Impressed seal mark underneath cover.
- (b) Kyōto faïence; landscape painted in brown over a creamy white glaze.

1015—TWO TEAPOTS

- (a) Chinese porcelain, of creamy white texture; finely painted decoration of domestic scenes in enamel colors; inscription or poem in black. Seal mark underneath foot.
- (b) Old Imari porcelain; decoration of flowers, scrolls and symbols in brilliant enamel colors and gilding.

1016—TWO TEAPOTS

- (a) Chinese porcelain; peach-shape mandarin figures, birds and flowers in two panels; foliated scrolls in green on an imperial yellow ground.
- (b) Kaga porcelain, of thin texture; richly decorated in brilliant coral red and other colors, enriched by gilding.

1017—TWO TEAPOTS

- (a) Old Kyōto pottery; coated with a thick, creamy-white glaze and decorated with archaic scrolls in brown.
- (b) Old Japanese pottery; in imitation of iron dragons, wave designs and cloud forms, carved in high relief.

1018—TWO TEAPOTS

- (a) Tokonabe ware; red texture, dragon and cloud forms, carved in low relief.
- (b) Japanese porcelain; globular shape, with movable strainer; shark-skin glaze with branches of blossoms in drab and white.

1019—TWO TEAPOTS

- (a) Japanese faïence; flat circular form, invested with a brilliant coral red glaze.
- (b) Awaji ware; invested with a fine apple-green glaze.

1020—TWO TEAPOTS

- (a) Old Japanese pottery; gray glaze iris, in brown and white enamel colors.
- (b) Japanese porcelain; flowering vines and sceptre-head scrolls, carved in relief in the paste and under an opaque celadon glaze.

1021—TWO TEAPOTS

- (a) Tall hexagonal shape. Bamboo, pine and magnolia in four white panels, lavender color glaze. By KAN-ZAN of Kyōto, and signed.
- (b) White hard paste. Flowering shrubs, geese and hawk in dark cobalt blue.

1022—TWO TEAPOTS

- (a) Banko ware; of thin variegated texture. Impressed seal mark.
- (b) Japanese pottery, gray glaze; the decoration in relief in white.

1023—TWO TEAPOTS

- (a) Old Boccato ware; plum branches and blossoms modelled in relief and enamelled. Impressed seal mark underneath the foot.
- (b) Japanese pottery, gray glaze; plum branches in white and black enamels.

1024—TWO TEAPOTS

- (a) Old red Boccato ware; incised and relief decoration. Impressed marks under the foot and lid.
- (b) Old Japanese buff biscuit; dragon and cloud forms, carved in relief.

1025—TWO TEAPOTS

- (a) Old Japanese pottery; gray glaze, and floral branches in brown. Signed underneath the foot.
- (b) Old Chinese pottery; globular shape. Invested with a fine green glaze. Impressed seal mark underneath the foot.

1026—TWO TEAPOTS

- (a) Red earthenware; of unusual shape.
- (b) Old Kyōto. Shaped to represent the snow-clad peak of Mt. Fuji. Impressed seal mark underneath foot.

1027—TWO BLUE AND WHITE TEAPOTS

- (a) Fine Hirado porcelain; finely painted decoration of storks in flight over the sea, in delicate underglaze blue.
- (b) Old Imari porcelain; turtle of longevity, crane and cloud forms in rich underglaze blue.

1028—TWO TEAPOTS

(a) Banko ware made in shape of a bag tied with cords; floral branches and pomegranates in relief and various enamels. Impressed mark.

(b) Old Idzuma ware; coated with a metallic brown glaze.

1029—TWO TEAPOTS

(a) Old Oribe pottery; covered with a creamy white crackle glaze, over which is a running glaze of verdigris green. Impressed mark.

(b) Old Kyōto pottery; soft creamy white glaze, over which is a decoration of a crayfish in coral red. Made by Goro-Suke.

1030—TWO TEAPOTS

(a) Okumura pottery; globular shape. Creamy white crackle glaze, over which is a decoration of sprays of carnation in blue enamel. Made by Shozan.

(b) Old pottery; light brown crackle glaze, with a crude decoration in dark brown, and a running glaze of verdigris green. Impressed mark on foot.

1031—TWO TEAPOTS

(a) Japanese porcelain; melon shape. Coated with a rich brown running glaze.

(b) Old pottery; design of a thatched roof, gray crackle glaze. Signed.

1032—TWO BLUE AND WHITE TEAPOTS

(a) Hirado porcelain of exceeding purity. Bands of scroll designs and sceptre heads painted in delicate underglaze blue. Made by Tsuji.

(b) Japanese white hard paste. Archaic design in cobalt blue.

1033—TWO TEAPOTS

(a) Square shape. Japanese pottery, coated with a celadon crackle glaze.

(b) Kyōto pottery, coated with a rich brown glaze. Cranes in white reserve.

1034—TWO TEAPOTS

(a) Old Japanese earthenware; decoration in dark brown, iridescent green running glaze.

(b) Idzuma ware; coated with a metallic brown glaze. Crab carved in high relief.

1035—TWO TEAPOTS

(a) Chinese porcelain; bell-shape. Finely painted decoration of birds, floral sprays and various borders, in brilliant enamel colors of *famille verte*.

(b) Owari porcelain. Carp and fisherman, decorated in blue and metallic brown.

1036—TWO TEAPOTS

- (a) Japanese earthenware; inverted cone-shape, gray and white splash glaze.
- (b) Kyōto faience, gray glaze; bamboo leaves in green and white enamels and gilding.

1037—TWO TEAPOTS

- (a) Banko ware; tall shape; gray splash glaze; gourd vine and gourds modelled in relief and treated with enamels.
- (b) Kyōto pottery; creamy-white glaze; peonies and numerous bands in dark cobalt blue.

1038—TWO TEAPOTS

- (a) Old Kutania porcelain; gourd shape. Panel decoration of horses, fire emblems and floral sprays in purple, green and coral red. Various borders of green, and symbols in yellow. Seal mark underneath foot.
- (b) Specimen by Kinkozan; flat circular shape. Artistic decoration of foliated scrolls in blue, brown and yellow enamels, applied in high relief.

1039—TWO TEAPOTS

- (a) Fujina ware; gray crackle glaze. Mount Fuji and pine grove in brown and white enamel.
- (b) Old Satsuma; tall gourd shape, coated with a brilliant mottled brown running glaze. Signed.

1040—TWO TEAPOTS

- (a) Pottery; creamy white glaze, spotted with brown and green. Impressed mark underneath the foot.
- (b) Pottery; in design of snow-capped peak of Fuji; pine grove in brown over a gray crackle glaze. Impressed mark.

1041—TWO BLUE AND WHITE TEAPOTS

- (a) Owari porcelain; net design in underglaze blue.
- (b) Japanese earthenware; white glaze, and decoration in very dark blue.

1042—TWO TEAPOTS

- (a) Old Satsuma stoneware; globular shape; metallic brown glaze, over which are splashes of mottled flambé. Impressed mark of Seto-Kusuri.
- (b) Kyōto pottery; mottled gray glaze; rampant horse outlined in brown.



1043—TWO TEAPOTS

- (a) Kyōto porcelain; melon shape, with bird-head spout; finely painted decoration, mountain scenery, butterflies, cherry blossoms and other designs in enamel colors and gilding. Seal mark in blue.
- (b) Kyōto porcelain; cone shape; decoration of blossoms and foliated scrolls finely painted in salmon pink on a gold ground. Character mark under the foot.

1044—TWO TEAPOTS

- (a) Old red Boccero ware; melon shape; branch, stem and leaf forming handle and spout.
- (b) Old Kyōto; gray glaze; crest in white and drab enamel. Impressed mark underneath the foot.

1045—TWO TEAPOTS

- (a) By Tanzan; dragon and floral crests modelled in relief in dark blue, brown and celadon enamel colors, on a dark blue glaze.
- (b) Old Kutani faïence; landscape, river and mountain scenery painted in fine tones of green, purple and yellow; gadroon borders of wave and fret designs. Seal mark underneath the foot.

1046—TWO TEAPOTS

- (a) Japanese red earthenware. Impressed decoration of blossoms and sceptre-head bands.
- (b) Old Banko ware; coated with a thick mottled brown glaze, over which are irregular splashes of yellow. Impressed mark underneath lid.

1047—TWO TEAPOTS

- (a) Kyōto earthenware; gray glaze, with horizontal stripes in white and black enamels.
- (b) Old Japanese pottery; *clair-de-lune* glaze profusely crackled. Impressed mark underneath the foot.

1048—TWO BLUE AND WHITE TEAPOTS

- (a) Pure white hard paste, of thin texture; archaic and fret bands, painted in fine underglaze blue. Character mark underneath foot.
- (b) Hirado porcelain; globular shape. Dragon carved in the paste in low relief. Tiger and cloud forms finely painted in underglaze blue.

1049—TWO TEAPOTS

- (a) Japanese earthenware; coated with creamy white crackle glaze; decoration of grape vine painted in dark blue enamel, applied in low relief. Made by Shozan.
- (b) Banko ware; melon shape; clouded gray and white glaze.

1050—TWO TEAPOTS

- (a) Tosa ware; globular shape; dragons in relief under an opaque thin green glaze. Impressed mark underneath lid.
- (b) Old Japanese pottery; branches of blossoms in white and blue and gilding; mottled brown glaze.

1051—TWO TEAPOTS

- (a) Kaga porcelain; rich decoration of medallions, scroll and fret patterns in coral red and gilding.
- (b) Imari porcelain; chrysanthemum crest in relief; brocade and floral designs painted in brilliant enamel colors and gilding.

1052—TWO LARGE TEAPOTS

- (a) Kyōto pottery; covered with a fine green and mottled glaze. Incised kiri crest.
- (b) Old Japanese earthenware; mottled gray and brown glaze; crudely designed leaf and blossom patterns in white enamel applied in relief.

1053—TWO TEAPOTS

- (a) Japanese earthenware; gray glaze decoration in brown and white.
- (b) Banko ware; pearl gray biscuit, birds and crests in relief in blue, brown and white enamels. Impressed seal mark on shoulder.

1054—TWO BLUE AND WHITE TEAPOTS

- (a) Fuji shape; decoration of storks in flight over the sea; painted in fine underglaze blue.
- (b) Clear white hard paste; globular shape; decoration of wild geese in flight, plants and various bands painted in rich cobalt blue. Character mark underneath the foot.

1055—TWO TEAPOTS

- (a) Japanese earthenware; tall oviform; gray glaze decoration of characters and crude designs of birds in brown and blue. Impressed mark under the foot.
- (b) Owari porcelain; white crackle glaze, over which is a metallic brown running glaze.

1056—TWO TEAPOTS

- (a) Hanku red earthenware; plum blossoms and bamboo carved in relief. Seal mark underneath the foot.
- (b) Red Boccato ware; bamboo shape. Impressed seal underneath the lid.

1057—TWO TEAPOTS

- (a) Owari porcelain; Hotei, with gourd.
- (b) Old Chinese porcelain; decoration of Chinese female figures, finely painted in delicate enamel colors; poems in black characters. Seal mark.

1058—TWO BLUE AND WHITE TEAPOTS

- (a) Owari porcelain, of thin texture; birds of paradise, floral and foliated scrolls painted in fine underglaze blue.
- (b) Kyōto porcelain; ceremonial gathering of Buddhist priests, finely painted in cobalt blue. Character mark underneath the lid.

1059—TWO LARGE TEAPOTS

- (a) Old Japanese pottery; indented surface, coated with a thick running glaze. Incised mark underneath the foot.
- (b) Shigaraki ware; coated with a mottled-green glaze. Chrysanthemum and kiri crest, carved in relief.

1060—TWO TEAPOTS

- (a) Satsuma faïence; creamy-white glaze; decoration of shells and seaweed, in low tone enamel colors and gilding.
- (b) Hankow red pottery; hexagonal shape, with bamboo handle and spout. Impressed mark underneath the foot.

1061—TWO BLUE AND WHITE TEAPOTS

- (a) Owari porcelains; decoration of equestrian figure and attendant, tree peonies, magnolia and other designs, painted in dark underglaze blue.
- (b) Kyōto porcelain; decoration of figure of priest, stork and cloud forms, pencilled in underglaze blue. Character mark.

1062—TWO TEAPOTS

- (a) Kyōto pottery; drab glaze; net design in white.
- (b) Earthenware; white crackle glaze, with splashes of brown and red. Impressed mark underneath the foot.

1063—TEAPOT

Satsuma ware, of fine texture; oviform gourd shape; decoration of peony and scrolls finely painted in red, green and gilding.

1064—TEAPOT

Fine Hirado porcelain, of pure white texture; dragons, skilfully modelled in relief, one forming handle and spout, the other coiled around the neck and forming stopper; storks in flight, finely painted in blue.

1065—TEAPOT

Old Satsuma; oviform brown crackle texture; artistic decoration of branches of plum blossoms and bamboo, painted in green and red enamels and outlined in gilding.

1066—TWO TEAPOTS

- (a) Boccaro ware; branches of pine, plum and bamboo, carved in relief.
- (b) Red Hankow ware; oviform. Impressed mark.

1067—*TWO BLUE AND WHITE TEAPOTS*

(a) Canton porcelain; marine view, landscape and mountain scenery, in rich underglaze blue.

(b) Kyōto porcelain; clear white hard paste, various crests in blue enamel.

1068—*TWO LARGE TEAPOTS*

(a) Kyōto earthenware; coated with a brown glaze.

(b) Old Japanese earthenware; brown and gray mottled glaze; decoration in white enamel.

1069—*LARGE TEAPOT*

Kyōto faïence; invested with a creamy white soft crackle glaze, and richly decorated with crest, cloud forms and other designs in low tones of green, blue and red enamels enriched by gilding.

1070—*LARGE TEAPOT*

Owari porcelain; tall oviform decoration of basket of fruit; various ornaments and plants in delicate underglaze blue.

1071—*TEAPOT*

Old Kutani porcelain, of ivory white texture; decoration of numerous figures of Japanese girls richly robed, painted in low tones of enamel colors and gilding.

1072—*LARGE TEAPOT*

Old Soma ware; invested with a dark green running glaze, with chrysanthemum crest outlined in brown.

1073—*LARGE TEAPOT*

Globular shape. Kyōto faïence; elaborately decorated with lotus plants and cloud forms in green, blue and red enamels.

1074—*TEAPOT*

Oviform, with stationary top handle. Clear white Japanese porcelain; decoration of cloud forms in brown, and incised Dogs Foo filled in with blue. Seal mark underneath the foot.

1075—*LARGE TEAPOT*

Nankin porcelain; elaborate decoration of birds, butterflies, sprays of flowers and fruits painted in enamel colors.

1076—*LARGE TEAPOT*

Canton porcelain; decoration of garden scenes in rich cobalt blue.

1077—*TWO LARGE TEAPOTS*

- (a) Bizen ware; figures of sake imps, carved in high relief.
- (b) Kyōto earthenware; green gray glaze; wave designs in relief in white outline; crabs in black.

1078—*TWO TEAPOTS*

- (a) Owari porcelain; decoration of scrolls and various bands in delicate underglaze blue.
- (b) Kyōto earthenware; decoration in dark blue.

1079—*LARGE TEAPOT*

Old Oribe; coated with a running glaze, and decoration in a brown outline. Impressed mark underneath the foot.

1080—*LARGE TEAPOT*

Globular shape; upper portion coated with a green glaze.

1081—*LARGE TEAPOT*

Old Japanese pottery; coated with a brown and white running glaze. Impressed mark underneath the foot.

1082—*LARGE TEAPOT*

Kyōto earthenware; coated with a gray crackle glaze.

1083—*SAKE POT*

Old Tamba ware; coated with a "raindrop" glaze.

1084—*OLD WATER POT*

Made by the potter Rokubei, for the tea-house "Hachisin," in Kyōto, which was famous for the artistic character of all its belongings. Incised mark.

1085—*TEA SET*

Japanese earthenware; gray glaze, with decoration in black and white. Consists of small teapot, leaf-shape bowl and five small cups. Impressed mark.

1086—*ANTIQUÉ IRON SAKE KETTLE*

With long spout; repoussé and enamelled ornamentation.

1087—*ANTIQUÉ COPPER SAKE KETTLE*

Repoussé; lotus shape.

1088—*ANTIQUÉ IRON HOT WATER KETTLE*

Design of a thatched roof hut, vine and other designs in relief casting. Seal mark, with fire holder, which is ornamented in relief in panels, designs and detached blossoms.

1089—*OLD IRON SAKE KETTLE*

Wave designs in relief casting.

1090—*OLD IRON SAKE KETTLE*

Japanese garden scene, and poem in two panels, modelled in low relief.  
Bronze lid.

1091—*OLD IRON SAKE KETTLE*

Crudely designed silver damascened top handle; bronze lid.

1092—*OLD IRON SAKE KETTLE*

Lotus leaf design; bronze lid.

1093—*OLD IRON WATER KETTLE*

Elaborate ornamentation of detached cherry blossoms in relief casting;  
bronze lid.



## **FOURTH AND LAST AFTERNOON'S SALE**

**THURSDAY, FEBRUARY 7TH, 1907**

**AT THE AMERICAN ART GALLERIES**

**BEGINNING PROMPTLY AT 2.30 O'CLOCK**

### **JAPANESE PORCELAINS AND POTTERY**

#### **1094—FIVE WINE CUPS**

Blossom shape; pure white porcelain, eggshell texture.

#### **1095—THREE WINE CUPS**

Clear white Arita porcelain; gold lustre glaze, with decoration of bamboo branches in green and gold.

#### **1096—PERFUME BOX**

Shape of a seated crane; old Kutani porcelains, decorated in low tones.

#### **1097—PORCELAIN BOX**

Shape of a clam-shell; decoration of figures of sake imps; symbol and zogan patterns in brilliant enamel colors. Signed by Namikawa of Tokio.

#### **1098—TWO COVERED BOWLS**

Pure white porcelain; lace pattern or rice grains in pierced work and filled in with transparent glaze.

#### **1099—COVERED BOWL**

Pure white porcelain; lace pattern or rice grains in pierced work and filled in with transparent glaze.

#### **1100—CYLINDRICAL VASE**

Ivory white porcelain; fan-shaped medallions carved in relief; Greek fret band round neck. Incised mark of "Togioku" (a potter of Mino, Japan).

*Height, 4¾ inches.*

1101—BOTTLE-SHAPE VASE

Kishu porcelain; floral and foliated scrolls carved in relief and coated with a turquoise blue, purple and yellow glaze.

Height,  $5\frac{3}{4}$  inches.

1102—OVIFORM JAR

Japanese faïence enamelled with a fine green glaze; rimmed with a band of palmettes carved in relief and enamelled in yellow.

1103—SMALL QUADRANGULAR VASE

Japanese porcelain; lavender glaze, with conventionalized chrysanthemums in low relief; band of green round neck.

Height,  $5\frac{1}{4}$  inches.

1104—BOTTLE-SHAPE VASE

With indentations; coated with a mottled blue glaze.

Height, 6 inches.

1105—THREE SMALL VASES

Various shapes; glazed in imitation of old Chinese monochrome glaze; one in yellow, one in turquoise blue, and the other peach-bloom tint.

1106—SMALL CYLINDRICAL VASE

Japanese faïence, enamelled with a turquoise blue running glaze.

Height,  $5\frac{1}{4}$  inches.

1107—SMALL QUADRANGULAR VASE

Japanese porcelain; glazed in imitation of tortoise-shell. Decoration of crayfish and seaweeds in enamel colors and gilding.

Height,  $5\frac{3}{4}$  inches.

1108—BOTTLE-SHAPE VASE

Japanese faïence, enamelled with a mottled pink glaze.

Height, 6 inches.

1109—SAKE BOTTLE

Idzuma ware; yellow glaze, with bridge and boats in brown.

Height,  $6\frac{1}{2}$  inches.

1110—BOTTLE-SHAPE VASE

Japanese pottery; coated with a metallic iron rust glaze. Impressed mark of Inouyé Riosai, Tokio.

Height,  $7\frac{1}{2}$  inches.

1111—CYLINDRICAL VASE

Japanese faïence, enamelled with an ivory white glaze.

Height,  $7\frac{3}{4}$  inches.

1112—SAKE BOTTLE

Old Japanese porcelain; coated with a brown metallic glaze; neck and shoulder of cobalt blue, with decoration in gold.

Height, 8 inches.

1113—GLOBULAR-SHAPE JAR

1.50 Japanese faïence, enamelled with a mottled brown glaze; decoration of palmettes, Greek fret bands and various crests, engraved in the paste and filled in with low-toned enamel colors.

Height, 5 inches.

1114—SEATED FIGURE OF HOTEI

2. " Japanese white hard paste; decoration in brilliant enamel colors and gilding.

1115—BOTTLE-SHAPE VASE

2. " Pure white porcelain; decoration of three-clawed dragon painted in brown. Signed under the foot.

Height, 7 inches.

1116—BOTTLE-SHAPE VASE

3.50 Pure white Hirado porcelain; decoration of pine tree and figure of daimio finely painted in underglaze blue.

Height, 7½ inches.

1117—HIRADO PORCELAIN VASE

5. " Pure white texture; surface of intricate pierced work; decoration of bird on plum branch and other designs pencilled in fine underglaze blue.

Height, 8½ inches.

1118—OVIFORM VASE

1.50 Japanese porcelain; clouded blue glaze; decoration of morning-glory vine in cobalt blue.

Height, 7½ inches.

1119—OVIFORM VASE

25. " With spreading base and neck. Pure white thin porcelain; decoration of mountain scenery, fishing scene and other views, finely painted in two shades of underglaze blue. Chinese seal mark underneath foot.

Height, 10 inches.

1120—GLOBULAR-SHAPED VASE

7. " With bold flaring neck; elephant-head handles. Decoration of Chinese domestic scenes in rich cobalt blue. Four-character mark underneath foot.

Height, 10 inches.

1121—OVIFORM VASE

2. " With dragon handles on neck; enamelled with a metallic rust glaze. Signed underneath the foot.

Height, 8 inches.

1122—TALL VASE

3. " Globular body, with tubular neck. Japanese porcelain, enamelled with a tea color glaze, in imitation of old Chinese.

Height, 11½ inches.

5. " { 1123—OVIFORM VASE

With bold flaring mouth. Japanese porcelain, rough surface, coated with a brown metallic glaze. Decoration of a crudely designed tortoise, incised and in low relief.

Height, 11 $\frac{3}{4}$  inches.

1124—OVIFORM VASE

Pure white Japanese porcelain. Artistically executed decoration of floral designs, mountain scenery, painted within fan and lozenge-shape panels. Made by Kanzan, the famous Japanese potter.

Height, 10 inches.

4. " 1125—OVIFORM VASE

Of graceful shape, enamelled with a coral red glaze, over which is a decoration of palmettes and various borders and bands exquisitely pencilled in gold. By Kanzan, the famous Japanese potter.

Height, 9 inches.

4. " 1126—COVERED JAR

Kaga faïence, richly decorated with floral designs, with numerous medallions, scrolls, birds and other designs in crimson, salmon pink and gold.

Height, 11 inches.

6. " 1127—COVERED JAR

Tall oviform, on tripod; Japanese pure white porcelain, enamelled with a chocolate color glaze and richly decorated with gold, in imitation of "zogan" or damascened work.

Height, 12 inches.

1. " 1128—OVIFORM VASE

White hard paste. Decoration of mountain scenery and marine view in coral red and gilding. Inscription underneath the foot.

Height, 12 $\frac{1}{2}$  inches.

7. " 1129—TALL CYLINDRICAL VASE

Kaga faïence; decoration of figures of monkeys in two panels, and scrolls, diaper and other designs in crimson and gold. Signed underneath the foot.

Height, 16 inches.

3. " 1130—TWO PLATES

(a) Old Kutani ware. Crane in flight, pine tree and other designs in green, yellow, brown and other enamel.

(b) Old Tosa ware. Branches of plum blossoms carved in relief under a mottled glaze.

2. " 1131—LARGE PLATE

Old Japanese porcelain; decoration of floral sprays, scrolls and other designs in brilliant enamel colors.

## SATSUMA FAIENCE

### 1132—PERFUME BOX

Satsuma ware; lozenge shape; brocade patterns, finely painted in enamel colors and gilding.

### 1133—TEA JAR

Satsuma ware; floral baskets, fret and other designs, pencilled in delicate enamel colors and gilding.

### 1134—TWO WINE CUPS

Satsuma ware; decoration of blossoms floating on stream, pencilled in delicate colors and gilding.

### 1135—BOAT-SHAPED TRAY

Satsuma ware, of creamy white texture; exquisitely painted decoration of bird of paradise, floral sprays and delicate enamel colors and gilding.

### 1136—WINE CUP

Satsuma faience, of fine texture; decoration of flower rafts floating on stream, delicately pencilled in enamel colors and gilding.

### 1137—SAKE SAUCER

Satsuma ware, of exceedingly fine texture; storks in flight, pencilled in black.

### 1138—BOWL

Satsuma ware, fine crackled texture; decoration of numerous open fans, artistically painted in enamel colors and gold.

### 1139—BOWL

Satsuma ware, creamy white texture; decoration of figures, flowers and mountain scenery, painted in numerous panels.

### 1140—TEA BOWL

Satsuma ware, fine texture; decorations of tycoons, crest and pine branch in gold and blue enamel.

### 1141—INCENSE BURNER

Low circular shape; Satsuma ware, of creamy white texture; decoration of crest and fret designs and palmettes in brilliant enamel colors and gold; silver openwork cover.

### 1142—BOWL

Satsuma ware, creamy white texture; decoration of figures of numerous poets in numerous panels; borders of embossed gold.

1143—LOW BOWL

1. " Satsuma ware; exquisitely painted decoration, with detached blossoms. Outer rim of blue running glaze.

1144—BOWL

2. " Satsuma ware; brocade patterns and numerous bands, painted in blue enamel and gilding.

1145—BOWL

2. " Satsuma ware, creamy white texture; decoration of fret and other designs, painted in green and gold.

1146—BOWL

2. " Satsuma ware; decoration of bold figures of warrior and deity, executed in enamel colors and gilding.

1147—BOWL

2. " Satsuma ware, creamy white texture; exquisitely painted decoration of tree peonies, crests and scrolls, painted in fine enamel colors and gilding.

1148—BOWL

2. " Satsuma ware; decoration of head of priest and female on inner surface; rich brocade patterns and floral designs on outer surface.

1149—BOWL

2. " Satsuma ware; artistic decoration of peacock, pine tree, tree peony and brocade patterns, executed in fine enamel colors and gilding.

1150—BOWL

2. " Satsuma ware; artistic decoration of tree peonies behind a bamboo fence, chrysanthemum and brocade patterns, executed in fine enamel colors and embossed gild.

1151—BOWL

2. " Satsuma ware; artistic decoration of pink chrysanthemum behind a bamboo fence, chrysanthemum and brocade patterns, executed in fine enamel colors and embossed gold.

1152—ROUND TRAY

3. " Satsuma ware, creamy white texture; exquisitely painted decoration of tree peonies, chrysanthemum, birds and other designs in delicate enamel colors and gilding.

1153—LARGE BOWL

3. " Satsuma ware; decoration of Japanese domestic scenes and brocade patterns in richly combined enamel colors and gilding.



1154—PEAR-SHAPED VASE

2. 11 With a scalloped rim; Satsuma ware; decoration of a deity on a lion, tree peonies and other designs in delicate enamel colors and gilding.

Height, 7 inches.

1155—VASE

3. 11 Low globular form, with flaring neck; decoration of ferns and vines in red and green enamel colors enriched by gilding.

JAPANESE DECORATED FAIENCE

1156—PAIR SMALL VASES

2. 11 Bottle shape; creamy white texture; exquisitely painted decoration of branches of kiri leaves.

1157—BOWL

11. 11 Kyōto faience; finely painted decoration of birds, blossoms and floral medallions, executed in enamel colors on a gold ground.

1158—COVERED BOX

1. 11 Old Kyōto ware; medallion decoration.

1159—BOWL

6. 11 Old Kyōto ware; decoration of grotesque frogs, painted in enamel colors and gilding.

1160—BOWL

1. 11 Old Kyōto ware; decoration of figure of Buddhist priest, dragon, Hōwō bird and kiri leaves in brilliant enamel colors and gilding.

1161—LARGE BOWL

1. 11 Old Kyōto ware; decoration of eagle, pine tree and river view; embossed gold and enamel colors.

1162—BOWL

2. 11 With indented sides; decoration of daimio, brocade and other designs in enamel colors and gilding; outer surface covered with dots in blue and white enamel.

1163—PERFUME BURNER

1. 11 Kyōto faience; decorated in enamel colors and gilding.

1164—BOWL

1. 11 Scalloped edge; Kyōto faience; decoration of daimio lady and her attendants; enamelled colors and gilding.

1165—SAKE JUG

1. •• Old Kyōto ware; decoration of leafy branches in red and green enamel colors and gilding.

1166—GOURD-SHAPE VASE

2. •• Satsuma faïence; decoration of chrysanthemum flowers and plum blossoms in brilliant enamel colors and gilding. Signed by Kakimoto (a well-known potter of Satsuma).

1167—BOWL

- 2.5 •• Japanese faïence; decoration of figures of deities and other designs in embossed enamel and gold. Signed by Tohakuyen.

1168—COVERED BOX

3. •• Old Kyōto ware; the inner surface decorated with figures of priest, daimio and numerous children, artistically executed in embossed gold and enamel colors. The outer surface decorated with a dragon and various bands of fret designs in embossed enamels and gildings.

1169—LARGE BOWL

3. •• Old Kyōto ware; decoration of Japanese mythological subject, artistically executed in enamel colors and embossed gold.

1170—TRIPOD INCENSE BURNER

2. •• Satsuma faïence; decoration of figures of Japanese children, brocade patterns and other designs in finely combined enamel colors and embossed gold.

1171—LARGE BOWL

4. •• Kyōto faïence; decoration of figure of priest and rich brocade design in embossed gold and enamel colors.

1172—OVIFORM VASE

2. •• Japanese faïence; decoration of dragon, diaper and fret designs in gilding and low tone enamel colors.

Height, 7 $\frac{1}{4}$  inches.

1173—CYLINDRICAL VASE

2. •• Old Kyōto ware; decoration of figure of priest, of tree peonies, symbols and other designs in brilliant enamel colors and embossed gold.

Height, 7 inches.

1174—COVERED JAR

4. •• Old Kyōto ware; decoration of figure of priest, scrolls and brocade patterns in low tones of enamel colors.

Height, 7 inches.

1175—CYLINDRICAL VASE

757 Japanese faïence; artistic decoration of numerous figures and famous poets within two oblong panels; elaborate ornamentation of archaic designs in enamel colors and embossed gold.

Height,  $8\frac{3}{4}$  inches.

1176—LARGE OVIFORM VASE

9. . . Rare old Ninsei; decoration of open-book designs in green, red and other enamel colors enriched by gilding.

Height, 12 inches.

1177—OVIFORM JAR

4. . . Japanese faïence; decoration of figures of Japanese boys and other designs in rich enamel colors and gilding. Damaged.

Height, 11 inches.

1178—TWO PLATES

12. . . Old Kyōto ware; decoration of figures of Buddhistic priest and warrior in embossed enamels and gildings.

Diameter,  $9\frac{1}{2}$  inches.

1179—TWO JAPANESE PLATES 2. . .

9. . . Pottery; enamel decoration of figure of Buddha, cuttle-fish and frogs.

Diameters,  $8\frac{1}{2}$  and 9 inches.

1180—PLATE

3. . . Awata faïence; of fine texture; exquisitely painted decoration; daimio and wife, tree peonies, maple branches and brocade patterns executed in enamel colors and gilding.

Diameter,  $9\frac{3}{4}$  inches.

1181—JAPANESE FAIENCE PLATE

1. . . Enamelled decorations of branches of plum blossoms, crests and brocade designs.

Diameter,  $9\frac{1}{2}$  inches.

1182—PLATE

2. . . Old Japanese faïence; artistic decoration of storks in flight, over a turbulent sea. Signed by Unchō Kansen (decorator).

Diameter, 12 inches.

1183—PLATE

2. . . Old Japanese earthenware; coated with a celadon crackle, and decorated with figures of Buddhistic priests and other designs in embossed enamels.

Diameter, 11 inches.

1184—LARGE PLATE

Kyōto faïence; storks in flight, artistically painted in black and white enamels.

Diameter, 13 inches.

## OLD JAPANESE POTTERY

### 1185—THREE TEA JARS

3. .. Various glazes; of fine quality. Examples of Seto, with marks of Shunitsu.

### 1186—THREE TEA JARS

3. .. Various shapes and glazes. Examples of Seto pottery, including specimens of Shunitsu and Oribe.

### 1187—TWO TEA JARS

4. .. One cylindrical, in brown glaze; the other in oviform, in brilliant brown glaze. Specimens of Takatori. About 1790.

### 1188—TWO TEA JARS

4. .. One gourd shape, the other globular shape; both in fine quality of brown glaze.

### 1189—TEA JAR

4. .. Fine quality of mottled-brown glaze. Impressed mark of Shunitsu (old Seto). About 1840.

### 1190—INCENSE BOX

1. .. Decoration of geese, flowers and other designs carved in relief and enamelled with yellow, turquoise blue and purple. By YEIRAKU REYOZEN, Kyôto. 1810.

### 1191—FOUR WINE CUPS

1. .. Yellow faïence; decoration of iris enamelled in relief.

### 1192—SIX WINE CUPS

1. .. Old pottery; various glazes and decoration.

### 1193—PERFUME BOX

1. .. Design of a bell; interior decoration of gold and green; old pottery.

### 1194—SMALL VASE

1. .. Indented surface; impressed and pierced ornamentation; old Shiba pottery. Impressed mark Riosai.

### 1195—OKIMONO

8. .. Seated figure of a Japanese girl, with her pet cat. Skilfully modelled by Koren (the famous woman potter). Impressed mark Koren and inscription "Meiji Jûschichinen Koren saku"—made by Koren, seventeenth year of Meiji era (1884).

1196—SMALL BOTTLE-SHAPE VASE

Buff texture; unglazed and incised band round body. Impressed mark.

1197—SMALL OVIFORM JAR

Old Soma ware; mottled gray and brown glaze.

1198—SMALL GOURD-SHAPE VASE

Archaic shape and decoration; the latter in brilliant enamel colors over a gray glaze.

1199—WALL VASE

Gourd shape; gray and white splash glaze. Old Karatsu pottery.

Height,  $6\frac{1}{4}$  inches.

1200—BOTTLE-SHAPE VASE

Yellow texture; cloud forms outlined in white over a brown glaze.

Height, 7 inches.

1201—SOMA TEA BOWL

Celadon crackle glaze. Decoration, bold head of Japanese man in red and black, and cloud forms in various enamel colors and gilding.

1202—YEIRAKU TEA BOWL

Shape of plum blossom; turquoise blue glaze; decoration of plum blossom in white reserve and outlined in gold. Date, 1810. Impressed mark "Kahin shiriü."

1203—TEA BOWL

Japanese earthenware; white glaze; decoration in cobalt blue.

1204—COVERED BOWL

Tosa ware; gray glaze; decoration of turnips in brown and white.

1205—TEA BOWL

Old Kyōto ware; creamy white glaze; decoration of stork and grasses in underglaze blue. Impressed mark of Giozan.

1206—TEA BOWL

Tosa ware; brown and gray glaze.

1207—SET OF THREE BOWLS

Pottery; creamy white glaze; decoration in brown and blue.

1208—SQUARE-SHAPE TEA BOWL

Old Oribe ware. Fine green running glaze; decoration of crest outlined in brown.

1209—PEACH-SHAPE TEA BOWL

Old pottery; mottled brown glaze.

1210—TEA BOWL

Soma ware; gray crackle glaze, over which is a running glaze of red and brown.

1211—RARE TEA BOWL

Mottled yellow glaze, flecked with brown. Made at Shigaraki, Province of Omi. Date, 1780.

1212—RARE OLD COREAN BOWL

Coated with a buff color glaze; the inner edge of brown. Dated 1592.

1213—RARE TEA BOWL

Hagi faience; covered with a deep yellow glaze, which is minutely cracked. Date, 1740.

1214—TEA BOWL

Old Oribe pottery; coated with a rich brown thick glaze.

1215—TEA BOWL

Old Raku pottery; coated with a rich brown thick glaze. Mount Fuji in reserve in yellow. Impressed mark, Raku. About 1800.

1216—TEA BOWL

Old Raku pottery; outer and inner surface coated with a very fine running green glaze. Impressed mark of Toyoraku.

1217—TEA BOWL

Old Seto pottery; coated inside and outside with a thick brown running glaze.

1218—VERY FINE OLD NINSEI BOWL

Coated with a creamy white crackle glaze; decoration of Japanese children at play, painted in brilliant red and green enamels, colors and gilding. Impressed mark "Ninsei."

1219—TEA BOWL

Old Shigaraki ware; coated with a mottled green glaze.

1220—BOWL

Old brown earthenware; ornamentation of leaves in blue and green enamels. Mark "Yedo gawa" underneath foot (a pottery of Tokio, but now discontinued).



1221—TEA BOWL

1. " Old Korean pottery; brown glaze; with incised decoration filled in with white enamel.

1222—BOWL WITH LIP

2.50 Iwakurazu ware; enamelled with a blue and white running thick glaze.

1223—TALL BOWL

2.50 Old Tosa ware; creamy white crackle glaze, with splashes of red and verdigris green; decoration in brown.

1224—OLD KARATSU BOWL

1. " Inner and outer surface covered with a rain-drop glaze.

1225—LARGE BOWL

2. " Old Kyōto faïence; inner surface covered with a rich green glaze, outer surface of creamy white glaze; cloud forms deeply incised. Incised mark of "Goraku."

1226—LARGE BOWL

2.50 Kyōto faïence; outer surface coated with a dark purple glaze; within six medallions are kiri and other crests in blue and white enamels. Inner surface covered with a creamy white crackle glaze. Mark of Tanzan underneath foot.

1227—LARGE BOWL

5. " Banko pottery; outer and inner surface covered with an iron-rust glaze.

1228—COVERED BOWL

1. " Old Minato ware; coated with a mottled brown glaze.

1229—WATER JAR

2. " Akahada ware; for use in the Cha-no-yu; enamelled with a mottled brown and thick running glaze.

1230—WATER JAR, WITH COVER

3.50 Old Takatori ware; coated with a thick dark brown glaze, with splashes of purple.

Height, 6 inches.

1231—WATER JAR, WITH COVER

2. " By SHOZAN. Enamelled with a rich brown running glaze.

Height, 7 inches.

1232—BOTTLE-SHAPE VASE

2. " Old Seto ware; coated with a fine mottled brown glaze of metallic lustre; encircled by an incised band which has been left unglazed.

Height, 7 inches.

1233—GOURD-SHAPE BOTTLE

- 7.. Coated with an iron rust glaze and marked with splashes of purple and dark brown. Old Satsuma pottery.

*Height, 7¼ inches.*

1234—OLD BOTTLE

- 1.. Karatsu ware; enamelled with mottled brown glaze; crudely designed bands and scrolls.

*Height, 6¾ inches.*

1235—SAKE BOTTLE

- 13.. Gourd shape; old Setow are; partially glazed with metallic brown. Inscription in white enamel.

*Height, 8 inches.*

1236—GOURD-SHAPE BOTTLE

- 9.. Old Shidoro ware; coated with a yellow and brown mottled glaze.

*Height, 8½ inches.*

1237—QUADRILATERAL BOTTLE

- 2.. Old Bizen red earthenware; incised decoration.

*Height, 9 inches.*

1238—SAKE BOTTLE

- 2.. Old Nabeshima ware; enamelled with a celadon crackle glaze.

*Height, 9½ inches.*

1239—SAKE BOTTLE

- 1.. Old Seto ware; coated with a brilliant brown thick glaze. The neck rimmed with a band of creamy white crackle.

*Height, 9½ inches.*

1240—GOURD-SHAPE VASE

- 3.. Old Satsuma (?); coated with a thick running glaze resembling agate applied over a glaze of iron rust color. Curious mark underneath the foot.

*Height, 10½ inches.*

1241—SAKE BOTTLE

- 7.. Old faïence; glazed and ornamented in imitation of carved Soochow lacquer.

*Height, 8 inches.*

1242—OVIFORM VASE

- 2.. Old Banko faïence; enamelled with a flambé glaze of the Lang Yao type. Impressed mark underneath the foot.

*Height, 9½ inches.*

1243—HEXAGONAL WATER JAR

- 10.. Old Raku ware; enamelled with a mottled salmon pink glaze. Impressed mark of Raku underneath the foot. Lacquer lid.

*Height, 9¼ inches.*

1244—HIBACHI

3. .. Oribe ware; enamelled with a brown glaze over a ribbed surface, with splashes of green running glaze.

*Height, 7½ inches.*

1245—UNIQUE VASE

10. .. Kenya pottery; skilfully modelled design of a bamboo wicker basket; ornamentation in relief of a lotus plant and dragon fly executed in lacquer, tortoise-shell, ivory, mother-of-pearl and lead.

*Height, 12½ inches.*

1246—LARGE OVIFORM JAR

4. .. Red earthenware; the shoulder and neck coated with a greenish, thick running glaze over an incised scroll pattern; the lower portion unglazed.

*Height, 14 inches.*

MISCELLANEOUS JAPANESE FAIENCE AND POTTERY

1247—STATUETTE

3. .. Figure of Kwan-non, seated on a lotus flower, modelled in old Idsumo pottery and enamelled in pale yellow, orange and brown.

*Height, 7½ inches.*

1248—SMALL COVERED VASE

1. .. Oviform; faïence; decoration of various crests in enamel colors over a brown glaze.

*Height, 6 inches.*

1249—OVIFORM VASE

1. .. Faïence; decoration of flowers, birds and other designs in various low tones of enamels.

1250—GLOBULAR JAR, WITH COVER

4. .. Old Kyōto ware; decoration of peonies, chrysanthemums, plum tree in blossom, and other designs in low tones of enamel colors.

*Height, 6½ inches.*

1251—BOTTLE-SHAPE VASE

3. .. Banko ware; decoration of flowers, palmettes, sceptre head, scrolls and other designs in purple, blue and white enamels, thickly applied.

*Height, 10½ inches.*

1252—BASKET VASE

3. .. Modelled in Banko pottery; decoration of chrysanthemum and branches of plum blossoms executed in high relief in enamel colors. Impressed mark of Banko.

*Height, 9 inches.*

1253—OLD AWATA DISH

2. .. Low circular shape; flowers and foliated scrolls in green and blue enamels.

Diameter, 9 inches.

1254—OLD OKUMURA JAR

3. .. Globular shape, with indented sides; creamy white glaze, over which is an elaborate decoration of flowering plants and grasses painted in various enamel colors and gilding.

Height, 8 inches.

1255—CYLINDRICAL VASE

2. .. Old Bishiu ware; decoration of daimio figures and numerous medallions, finely executed in enamel colors and gilding.

Height, 11½ inches.

1256—TALL OVIFORM VASE

1. 30 Kyōto faïence; coated with a dark blue glaze and decorated with brocade patterns in various enamel colors. Mark underneath the foot, Tanzan.

Height, 13½ inches.

## CHINESE PORCELAINS

1257—SMALL VASE

1. .. White hard paste, covered with a *soufflé* apple green porcelain.

1258—SMALL GOURD-SHAPE VASE

1. .. Clear white hard paste, enamelled with a robin's egg *soufflé* glaze.

Height, 5 inches.

1259—SMALL GALLIPOT

3. .. Clear white porcelain, coated with a red glaze of *sang-de-bœuf* type.

Height, 4½ inches.

1260—TRIPOD INCENSE BURNER

3. .. Coarse porcelain of the Ch'ien-lung period, covered with a thick glaze of the *clair-de-lune* type.

Height, 4½ inches.

1261—BOTTLE-SHAPE VASE

7. .. Thick porcelain of Taou-Kwang period, enamelled with a monochrome glaze of a camellia leaf green over a pronounced crackle.

Height, 6 inches.

1262—OVIFORM VASE

4. .. White hard paste, enamelled with a brilliant *sang-de-bœuf* glaze.

Height, 6½ inches.

1263—BOTTLE-SHAPE VASE

4. Coarse porcelain of the Ch'ien-lung period, enamelled with a red glaze of the *sang-de-bœuf* type.

Height, 7 inches.

1264—GOURD-SHAPE VASE

4. Coarse porcelain of the Ch'ien-lung period; invested with a red *flambé* glaze.

Height, 7½ inches.

1265—CLUB-SHAPE VASE

3. Clear white porcelain of the Taou-Kwang period, covered with a monochrome glaze of apple green tint, over a network of brown crackle.

Height, 8 inches.

1266—TRI-BOTTLE-SHAPED VASE

5. White hard paste of the Ch'ien-lung period, enamelled with a brilliant red *flambé* glaze.

Height, 9½ inches.

1267—HEXAGONAL VASE

6. Clear white porcelain of the Ch'ien-lung period, invested with a fine powder blue glaze, over which are tracings of a decoration in gold.

Height, 11 inches.

1268—GLOBULAR JAR, WITH COVER

11. Coarse porcelain of the Ch'ien-lung period, invested with a monochrome glaze of brilliant red.

Height, 8 inches; diameter, 8 inches.

1269—PEAR-SHAPED VASE

22. Clear white porcelain of the Ch'ien-lung period, invested with a monochrome glaze of liver color of fine quality.

Height, 12 inches.

1270—GALLIPOT

8. Thick porcelain of the Ch'ien-lung period, covered with a monochrome glaze of mottled red of the Lan Yao type.

Height, 12½ inches.

1271—LARGE BOTTLE-SHAPE VASE

30. Dense porcelain of the Ch'ien-lung period, invested with a monochrome glaze of *sang-de-bœuf* type.

Height, 16 inches.

## DECORATED CHINESE PORCELAIN

1272—SMALL PLATE

1. Nankin hard paste. Decoration of birds, butterflies and flowers in brilliant enamel colors.

Diameter, 7½ inches.

1273—SCALLOPED EDGE PLATE

1. 37 Powder blue glaze; butterflies in red, green and enamel colors.  
Diameter, 8 inches.

1274—THREE CANTON PLATES

9. 00 White hard paste. Decoration of flowers, foliated scrolls, shōw and other symbols in fine enamel colors and gilding.  
Diameter, 8 inches.

1275—GOURD-SHAPE VASE

9. 00 White hard paste of the Ch'ien-lung period. Decoration of Chinese domestic and garden scenes painted in colors of the K'ang-hsi *famille verte*; horned dragon in relief encircling neck.  
Height, 16½ inches.

1276—IMPERIAL VASE

138. 00 Graceful bottle-shape. Round the body painted in various enamel colors and gilding, over an incised wave pattern, are numerous five-clawed dragons amid fire emblems pursuing the sacred pearl. The neck is coated with an imperial yellow glaze and decorated with floral sprays and symbols of happy omen. Under the foot an unusual imperial mark.  
Height, 15½ inches.

1277—TALL CYLINDRICAL VASE

15. 00 White hard paste of the Ch'ien-lung period. Decoration of mandarin, female figures in garden, finely painted in enamel colors. Poem and inscription in black and red.  
Height, 18 inches.

1278—TALL OVIFORM VASE

22. 00 White hard paste of the Ch'ien-lung period. Decoration of mountain scenery, landscape and marine view painted in brilliant underglaze blue.  
Height, 16½ inches.

1279—BEAKER-SHAPE VASE

26. 00 White hard paste of the K'ang-hsi period. Decoration of mountain scenery and river view finely painted in mazarin blue applied under the glaze.  
Height, 18 inches.

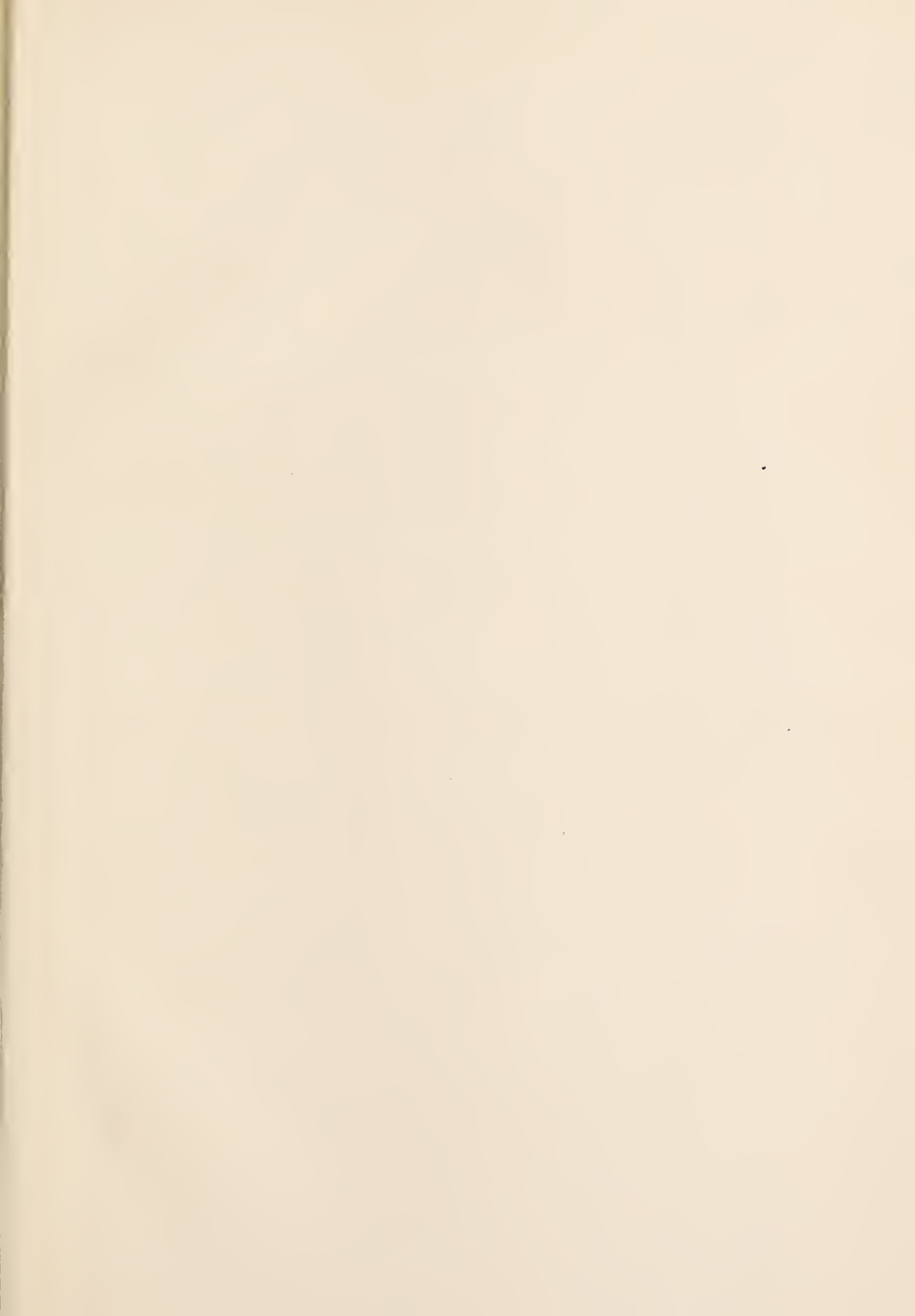
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